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EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

VUEWEEKLY

VIEW

No. 385 / MAR. 6 - MAR. 12, 2003
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DAVID CRONENBERG

POWERPLANT
restaurant & bar

Saturday March 8

nevertheless
WITH
THE FRANKLINS & THE METRIC SYSTEM
GUESTS TBA TICKETS \$7 @ THE DOOR

Saturday March 15

THE U OF A MUSICIANS CLUB PRESENTS
"BEST EFFORT" WITH WHITEY HOUSTON LIME & MANGO CHUTNEY
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Thursday March 20

por nada
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Tuesday April 8

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The Powerplant is a service of Your Students' Union for UofA Students, staff, alumni, and their guests. All events are No Minors. DOORS @ 8:30 PM

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ON THE COVER

Spider is the latest film from Canadian creepmaster David Cronenberg—but don't expect to see any mutated insectoid bodies or squirmy special effects in this one like there were in, say, *The Fly*. As Cronenberg tells *Vue Weekly's* Josef Braun, the true horror for the audience this time lies in having to experience the perspective of a madman • **36**



FRONT

Lewis Lapham, lion of liberalism • **6**



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yourVUE

Let your backbone slide

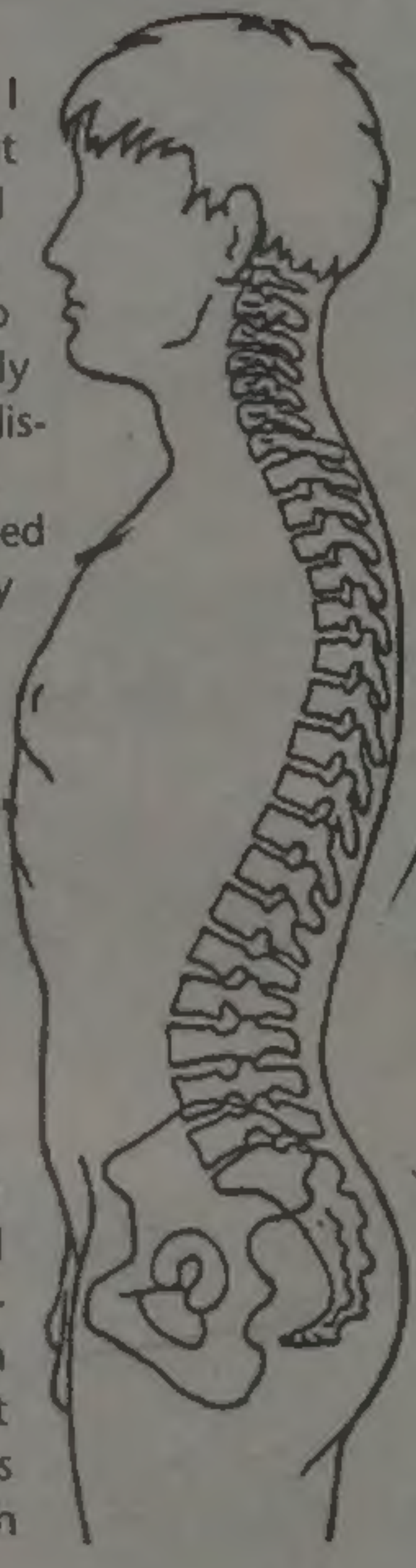
Hello there, just read Dan Rubinstein's article "Chiro maniacs" [February 27-March 5], which I wish to comment on.

I have personally benefited a lot from chiropractic adjustments having led a very active lifestyle and having fallen off horses, bikes and ultimately put my spine and vertebrae very out of alignment that was even visible to the eye. And of course the nerves going through and out them were affected as was my overall health due to this spinal misalignment.

My wonderful chiropractor helped me regain pain-free flexibility and much better health and though it took time and money was worth it!! I now enjoy an active and pain-free lifestyle and no longer use painkillers or any other medications and had no surgery

either!! And should I ever get knocked out of proper spinal alignment again I know he can help me for it is definitely scientifically and realistically based therapy.

I think if one looked with even a slightly critical eye at the medical and psychiatric communities' "treatments" of certain ailments they would see some real spin doctors and a lot of unscientific, unsuccessful and downright damaging practices. I am glad there are good chiropractors around even if I do pay more for it than medicare allows because my health



has improved so much I may never need a medical doctor again. And the pharmaceuticals have lost a lot of my money as well, which reminds me that is the mainstay of the psychiatrist now isn't it? And the author of this attack on chiropractic was a retired psychiatrist. — LINDA HOPKINS (VIA FAX)

Vue Weekly welcomes reader response, both positive and negative. Send your opinion by mail (*Vue Weekly*, 10303-108 Street, Edmonton, AB, T5J 1L7), by fax ((780) 426-2889) or by e-mail (letters@vue.ab.ca). Preference is given to feedback about articles in *Vue Weekly*; we reserve the right to edit letters for length and clarity. Please include a daytime telephone number.

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Defiance at the Guelaguetza

The Mexican police muzzle protesters at festival of harmony and reciprocity

By JAY SMITH

OAXACA, MEXICO—"The fiesta ends; the memory of a people proud of its indigenous roots, its customs and traditions, remains in the hearts of all those present." So reads the rather prophetic opening paragraph of a tourist brochure for Oaxaca's annual Guelaguetza, a festival of indigenous culture that takes place over two weeks in July.

The word *guelaguetza* is from Zapoteco, one of numerous indigenous languages of the state of Oaxaca. A frequent translation is "reciprocity," as in, "I'll give my neighbour something she needs and she'll repay me later with something I need." It's actually considered inappropriate for her to repay me on the spot; her indebtedness holds both of us in a vital social relationship. We consider ourselves good neighbours for this conscious sharing of resources, a facet of many rural economies since pre-conquest times. My tourist brochure adds that *guelaguetza* ensures "all the joys and misfortunes that pertain to one simultaneously pertain to all."

At last summer's Guelaguetza, which I stumbled into through sheer

wanderer's luck, I was armed with a minidisc recorder, heavily-accented Spanish language skills and, through bureaucratic perseverance, a press pass. I was a recent university graduate and a field reporter for CJSR's *Radio Outpost* for this trip to Mexico—and I was completely unprepared to deal with the sheer extent of Oaxacan doublespeak.

First impressions, to paraphrase the tautology, are irreproducible. Venturing into the *zocalo* (the central plaza) shortly after my arrival in the

NEWS

city of Oaxaca, I was astounded by how starkly the joys of one demographic present were isolated from the misfortunes of another. Half of the *zocalo* seethed with brightly-hued festivities: stalls selling food, jewelry, CDs, folk art and clothing stretched for several blocks. Tourists who gleamed wealth and well-being dined or drank beer in the posh restaurants lining one side of the square.

On the other half of the plaza, hundreds of *campesinos* had gathered amidst banners, tarpaulin tents and makeshift kitchens. A handbill they were distributing informed the odd interested bystander that they had been camped out in front of the Governmental Palace for nearly a month. The script linked a massacre in one village to the paramilitariza-

tion of Oaxacan police forces and corrupt government interests that were effects of "the neoliberal project Plan Puebla Panama."

THE PROTESTS RAN concurrently with the official festivities and demanded the best of the paramilitary police forces. I attended the first of two *Lunes de Cerro* (Mondays on the Mount) exhibitions of tradition dancing held in a giant stadium located on a massive hill some distance from the centre. The *campesinos* effectively blocked most of the major routes to the show until riot police showed up in full gear. Mexican president Vicente Fox refused to show because of the problems. Inside the packed stadium, where volunteers frisbeed stacks of sombreros with beer-company logos into the crowd, tall and pale-skinned women danced regional dances. They resembled Mexican beauty queens more than any indigenous person I had ever seen.

Halfway through the event, hundreds of police in riot gear swarmed into the stadium. I asked the man standing next to me whether these sorts of security precautions were normal; he shook his head resolutely, obviously as perplexed as I was. I chose to leave early to witness the scene on the street before the exodus of spectators. When I left the stadium grounds, I had to pass through four lines of gun-wielding police officers. They stood shoulder to shoulder; I had to tap their backs in order to clear passage through. Feigning the concern of an intimidated tourist, I asked one particularly genial officer what they were doing there. He smiled broadly, his gold incisor tooth gleaming. "We're just here to ensure that you have a nice, safe walk today."

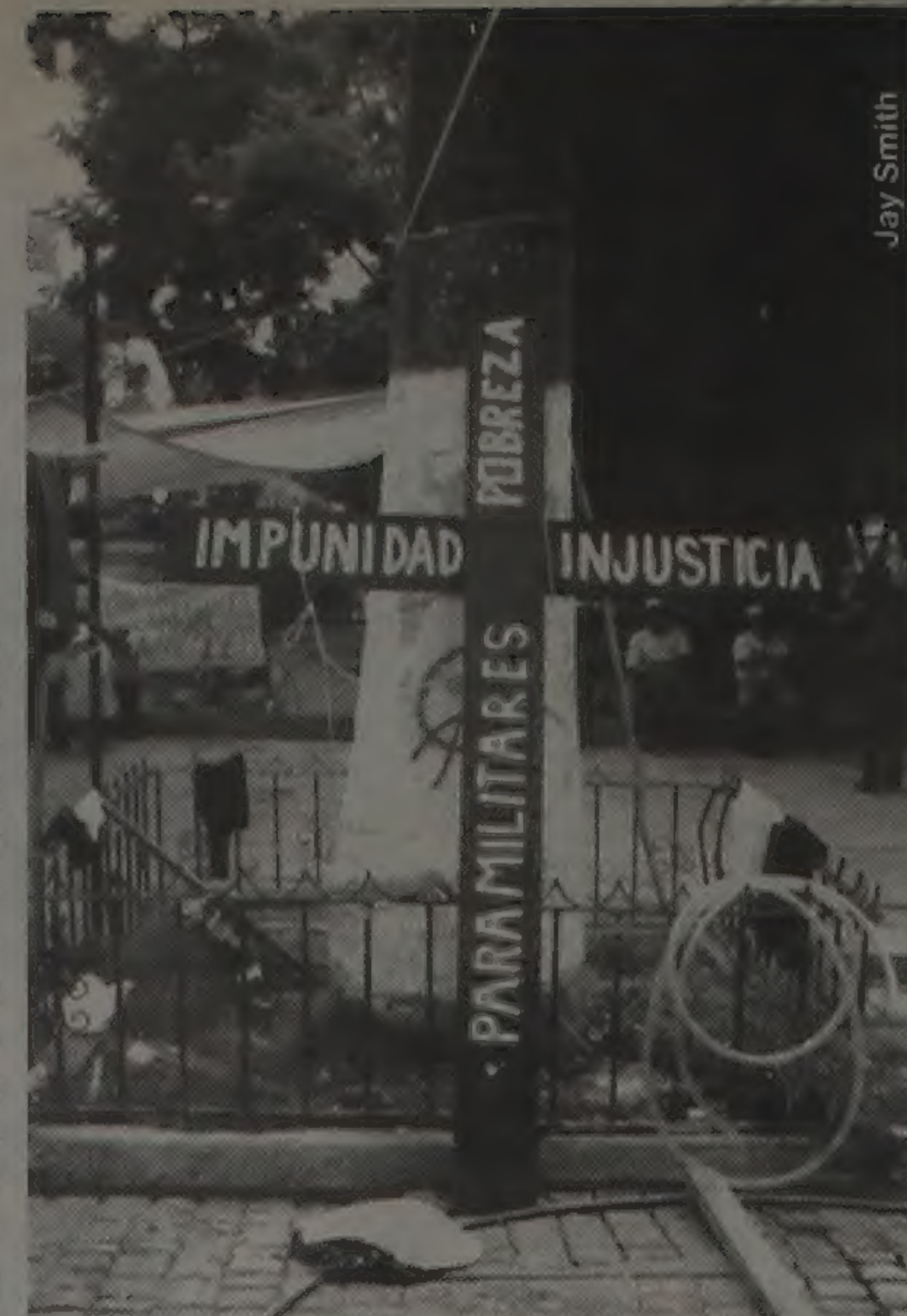
The night before, at a dancing event closer to the city centre, the ever-growing police presence had blundered in their duty to keep the protesting indigenous from the Guelaguetza fair. With chants of the protesters at times overpowering the sound system at the dance spectacle, police had chosen to attack them with a particularly noxious tear gas. Their timing was poorly considered, though: they chose to initiate the offensive just as the event was drawing to a close. Panic ensued as they chased the herds of tourists returning to the centre from the site of the show. The gassed *campesinos*, I later learned, were writhing on the cobblestone some blocks away. Courtesy of the wholly intimidating police efforts, they were rendered entirely invisible to those who had recently partaken in the modern-day reenactments of indigenous myths.

FOR SEVERAL DAYS, I searched in vain for someone who could explain the situation to me. Finally, I encountered two Americans who

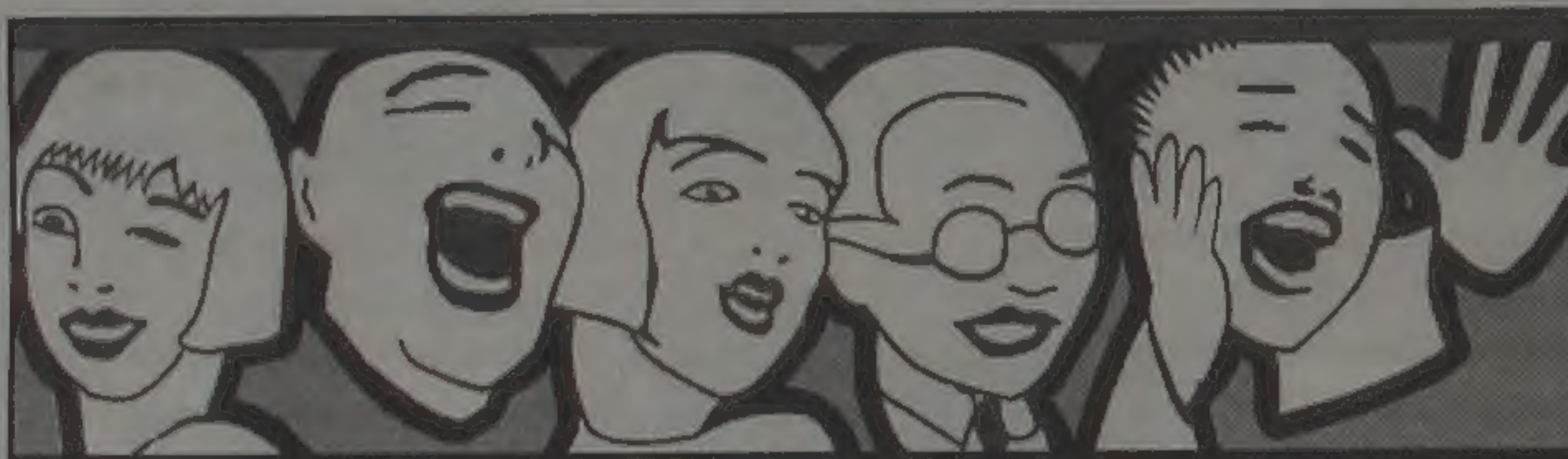
were working with COMPA, the Popular Oaxacan Magonista Antineoliberal Coordination. They were willing to speak with me but asked not to be identified; they were constantly being followed. From them, I learned that the protesters were some 3,000 strong, a number that represented delegations from the 300 member organizations of COMPA, ranging from unions and intellectuals to both human and indigenous rights groups. "Carlos" described COMPA as being similar to the Zapatistas in Chiapas, except that their methods are emphatically nonviolent. Rather than training guerrillas, much of their work is community-based. They teach extinct and near-extinct languages, the methods of sustainable living and how to co-operate with like-minded communities elsewhere.

Carlos explained that a massacre had taken place in a village named Xochitepec: 27 *campesinos* had been killed on the night of May 31. State intelligence had blamed a neighbouring village, Teojomulco, for the murders and had ransacked the community the following day, arresting 17 civilians. By their most recent count, four were students and minors and one was a 69-year-old woman. All of those arrested had convincing alibis and none of the official explanations could account for the act of vengeance. Teojomulcans insisted that there was not and never had been any involvement in narcotic trafficking, nor outstanding land dispute, nor any foundation for theories of agrarian conflict between the two communities.

"José" emphasized that the conspiracy was not an isolated incident. "All of this is happening within the context of a mega-project that is called Plan Puebla Panama," he said. He described the project as a pact between the Mexican government, the WTO, NAFTA and the World Bank to serve the interests of primarily American multinational corporations (MNCs). With the loss of American control of the Panama Canal, international trade interests



Jay Smith



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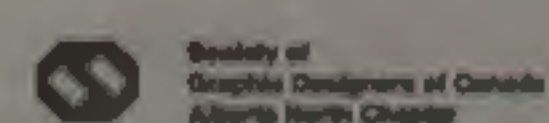
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vue
news

POLITICS

A miner slip of the tongue

EDMONTON—Alberta MLAs say the darndest things. You'd swear they speak out sometimes just so they can apologize later. Edmonton Norwood MLA Gary Masyk is the latest provincial sorry Tory. His comments and contrition last week have already received significant press, but they're so juicy they're worth repeating.

Talking about the leniency with which Canada treats violent criminals, Masyk told the *Edmonton Journal* that "when it comes to pedophiles, send them over to Siberia, to the salt mines.... Over here, it's human rights this, human rights that." In his interview with the *Journal*, Masyk recapped one of his grandmother's stories from Stalin-era Belarus about miners protesting poor work conditions being shot at with 50-millimetre machine guns. "All of a sudden," Masyk said, "it was not that bad of conditions."

A day later, after Liberal MLA Laurie Blakeman admonished Masyk for "missing admirably" about machine gunning protesters, Masyk apologized. He said he values human rights laws and legislation in Canada, adding, "What happened then, it seemed to work then. So today we have some different measures. But I mean, that shoe doesn't fit today's foot." —DAN RUBINSTEIN

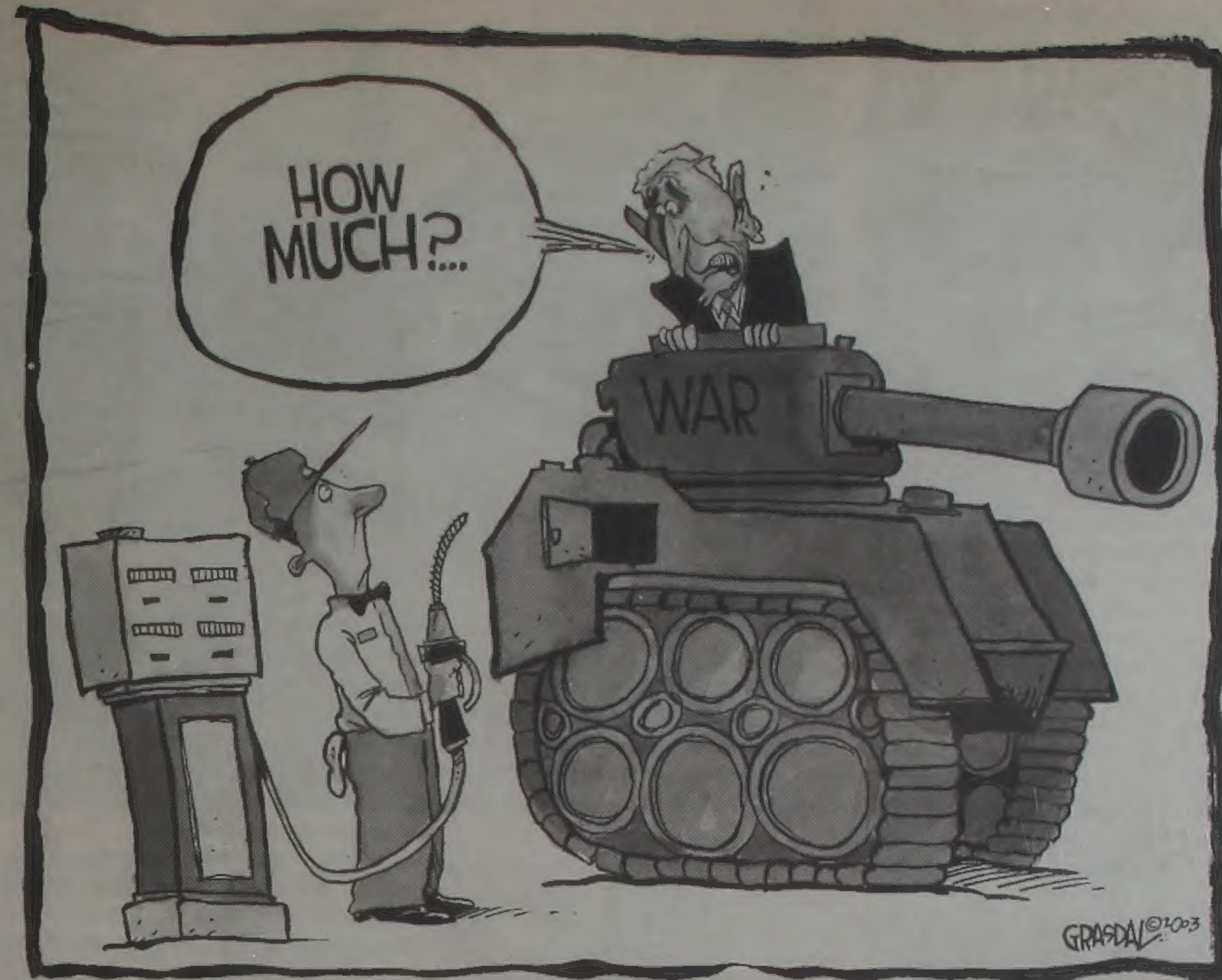
ENVIRONMENT

Am I my water's keeper?

CALGARY—A little over a year ago, when crusading environmental lawyer Robert F. Kennedy Jr. spoke at a Cowtown conservation conference, provincial environment minister Lorne Taylor barked that "We don't need a bunch of rich Americans coming to Alberta and telling us how to manage our resources."

Taylor's insistence notwithstanding, some Americans are going to continue sticking their noses in our business. Kennedy's Waterkeeper Alliance, an international river conservation organization based in New York state with 100 waterways around the world under its umbrella, has declared the Bow River its first western Canadian project. Partnering with the Mountain Parks Watershed Association, an Alberta-based non-profit, the Waterkeeper Alliance (www.waterkeeper.org) will help protect the ecological integrity of the Bow River through public awareness campaigns and legal action.

"We wanted to add to Alberta a new ingredient of citizen involvement in the protection of water, by empowering citizens to step into the shoes of attorney generals [*sic*] to enforce laws when the Alberta government fails to do so," Kennedy said in a release. "There is a need for an organization that is willing to hold polluters accountable to the laws that protect the Bow River," added Rachelle Haddock, the



MPWA's co-ordinator. —DAN RUBINSTEIN

Is Russia planning to say nyet to Kyoto?

MOSCOW—Could America's push to get the UN Security Council on board with its wishes to invade Iraq scuttle the Kyoto accord? Yes it could. For the Kyoto protocols to become international law, they must be ratified by the Russian Duma. Kyoto cannot go ahead unless it gets approval from governments representing 55 per cent of the industrialized world. And with America refusing to enact Kyoto, that can only happen if Russia comes through with the promise made last year by President Vladimir Putin to enact the accord.

But the *Globe and Mail* reported last weekend that not only has Russia failed to enact the accord by the end of 2002, as Putin originally promised, but the issue is also not even on the agenda of the current sitting of the Duma, increasing fears that Russia is ready to back down.

Meanwhile, the U.S. has been wooing Russia to adopt a new Washington-based plan to lower emissions, one far friendlier to business interests. And as the State Department continues to play *Let's Make a Deal* with Security Council members with veto power, it's likely the Kyoto accord is on the table. Last year, Russia and Iraq signed a \$40 billion (U.S.) agreement to develop oil exploration and pipelines between the two nations, flouting UN regulations not to do so. Russian firm Lukoil has an agreement in place to produce 15 billion barrels of crude Iraqi oil. Russia's desire to preserve those illegal-by-UN-standards deals is the main thrust for their antiwar vote in the Security Council.

As part of a deal between the two, America could allow Russia's contract to stand with any new regime it installs. If this happens, Russia's new oil power will make it far more hostile to carbon-clamping laws such as Kyoto. Russia's inaction on Kyoto could very well be the first sign that Putin is

indeed making a backroom deal with Washington. —STEVEN SANDOR

WAR ON IRAQ

Cold Turkey

ANKARA, TURKEY—With 80 American war ships lurking off its coast ready to dock and an aid offer of \$15 billion (U.S.) on the table, the Turkish parliament made a surprising decision last weekend, voting down a plan that would have seen 62,000 American soldiers using Turkey as a stepping stone into Iraq.

American politicians downplayed the unexpected rejection—some diplomats even praised it as the kind of democracy they'd like to see in Iraq—but at the same time they're pushing hard for Turkey to reconsider. U.S. military sources told Associated Press that General Tommy Franks, who'll lead the attack against Iraq, still wants to use Turkey as a base for the Fourth U.S. Infantry Division, a heavily armoured force primed to roll into northern Iraq.

Turkey's stock market is plummeting, falling 10 per cent by early Monday, so Franks is probably right to assume this isn't a done deal. Public opinion in Turkey may strongly oppose American war plans, but Turkish politicians know how vital U.S. support is for the country. And even though they said no once, some old-fashioned carrot-and-stick pressure might change their minds.

Eyup Fats, a high-ranking member of Turkey's Islamic-rooted governing party, told AP there would be no quick revote. But Turkish PM Abdullah Gul is leaving the door open. "We are analyzing the situation," he said at a news conference, "and we will see what happens in the next few days." —DAN RUBINSTEIN

BUSINESS

Another nail in Big Tobacco's coffin?

TORONTO—Can't we all take a moment to shed a single tear for poor, poor Big

Tobacco? As if they weren't busy enough fending off lawsuits from cancer victims and their families while simultaneously trying to convince the world that cigarettes are totally awesome regardless of the "assured smoke-related death" factor, now a Canadian cigarette company has to deal with the possibility of getting smacked to the tune of \$1.2 billion for defrauding the Canadian government.

Earlier this week, the RCMP announced that JTI-MacDonald Corp. and eight of its former top executives are being charged with six counts of fraud and conspiring with a network of smugglers to sell their cigarettes on the North American black market. The news follows a four-year investigation into JTI-MacDonald and three other non-Canadian tobacco companies; the RCMP claims that between 1991 and 1996, said smuggling deprived the Canadian, Ontario and Québec governments of more than \$1.2 billion in sidestepped duties and tax revenue. During this time, according to RCMP statements, those charged allegedly channeled cigarettes to known criminals based in the U.S., who in turn ran them back across the border into Canada through native reserves.

JT International—a division of Japan Tobacco Inc., the third-largest cigarette maker in the world—began hotly denying the allegations against its Canadian subsidiary even before the RCMP went public with the charges. In an interview with the *Globe and Mail*, JTI spokesperson Guy Cote stated that the his company was "disappointed that the RCMP has decided to proceed with politically motivated criminal charges against our company, including current and former employees who are honest and law-abiding." Also being "persecuted" under the same cruel, politically motivated investigation are R.J. Reynolds Tobacco Inc., R.J. Reynolds Tobacco International Inc. and Northern Brands International Inc., all registered in Delaware. Poor little guys. —CHRIS BOUTET



vue
point

By DAN RUBINSTEIN

PR the world, PR the children

Charlotte Beers, the former Madison Avenue advertising executive hired by the White House last year to improve America's image in the Muslim world, resigned this week for health reasons. But the U.S. is continuing its relentless public relations campaign to convince unbelievers that it's only trying to do the right thing.

While serving as the State Department's Undersecretary of State for "public diplomacy"—i.e., public relations—Beers was supposed to influence Islamic opinion around the world through a broadcast and print ad crusade dubbed "Shared Values." One of her projects was a video that featured American Muslims talking positively about their lives. Some top American officials, like Secretary of State Colin Powell, praised the work of the 67-year-old Beers. According to the *New York Times*, however, others in the Bush administration thought she was transparently ignoring the real issues, namely U.S. policies towards Iraq, Israel and the Middle East. Yet regardless of what Beers accomplished during her months as America's PR czar, her office is just one aspect of a much wider, longer PR war.

The PR polish behind the horror stories circulated before and during the Persian Gulf War has been well-documented. Iraqi soldiers removing more than 300 babies from incubators in a Kuwait City hospital and leaving them on the cold floor to die? Turns out the tale was fabricated and disseminated by a shell organization named Citizens for a Free Kuwait, a group that raked in \$11.9 million (U.S.) from the government of Kuwait over six months and spent \$10.8 on services from Hill & Knowlton, at the time the largest PR company in the world.

That may be ancient history, but consider these timeless comments by John Rendon, the head of a D.C.-based PR firm that recently landed a four-month, \$400,000 (U.S.) contract with the Pentagon. "I am not a national security strategist or a military tactician," said Rendon, whose past clients include the CIA, Russia's trade agency and biotech multinational Monsanto. "I am a politician," said Rendon, taking credit for giving Kuwaitis little American flags to wave for the cameras when their country was liberated, "and a person who uses communication to meet public policy or corporate policy objectives. In fact, I am an information warrior and a perception manager. This is probably best described in the words of Hunter S. Thompson, when he wrote 'When things turn weird, the weird turn pro.'" ☺

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media jungle

BY GORDON LAIRD

The man on the Lapham omnibus

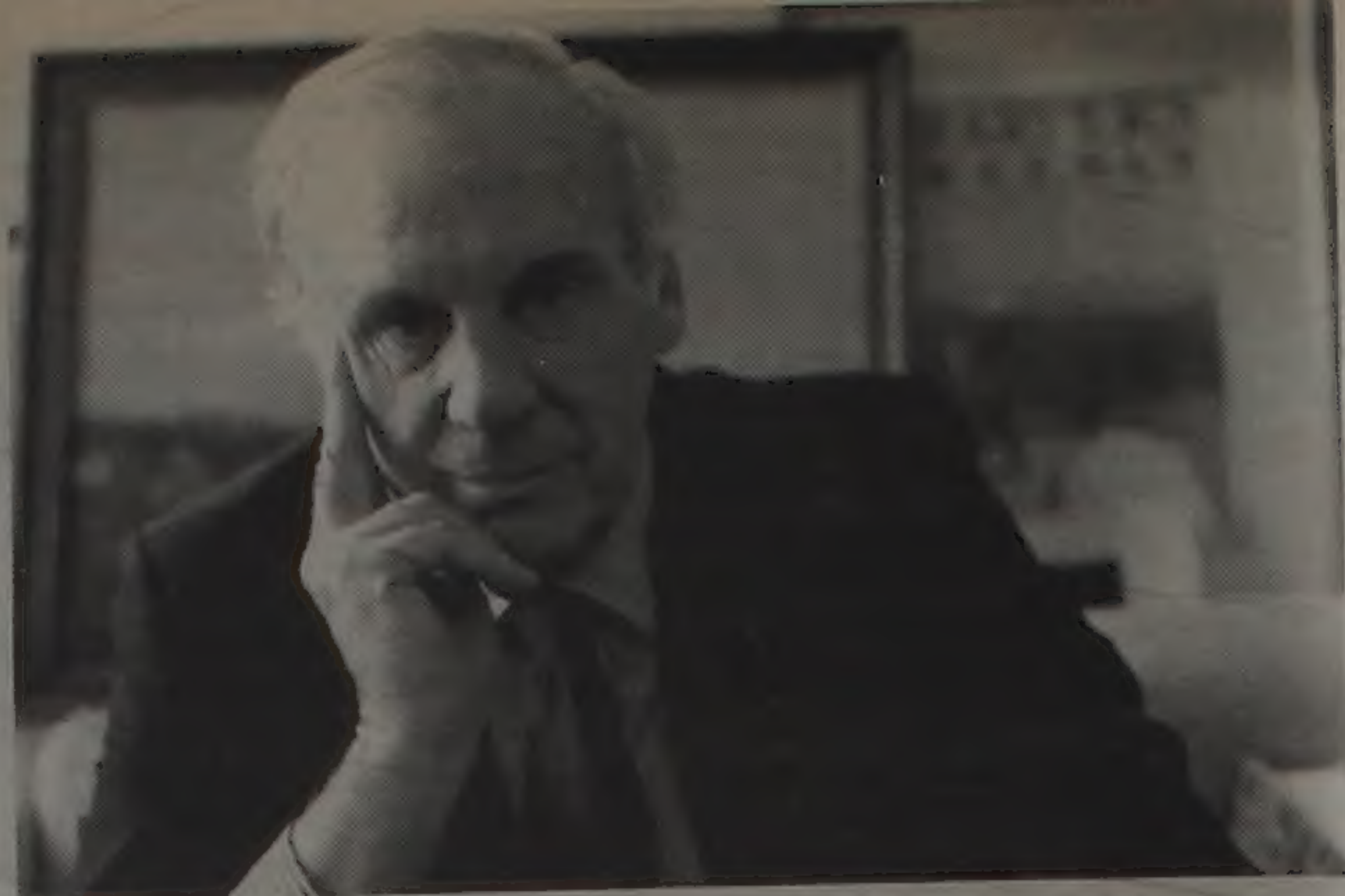
Heralded as the leading social critic of his generation, Lewis Lapham nevertheless has trouble explaining why, exactly, American president George W. Bush feels compelled to invade Iraq. The utility of a military strike, even one sanctioned by the United Nations, seems unclear at best. "The only person who stands to gain from this war is Osama Bin Laden," says the noted author and editor of *Harper's* magazine. "He's the one who [wants to] cleanse the Middle East by force—

and a merciful Allah is sending in the army. For him, it's all good."

For decades, Lapham has tracked the evolution of the American republic, with an eye to its foreign policy failures and periodic abuses of democracy. Born of the American gentry and privy to elite policy circles, he's no outsider. But he argues that the impetus for war lies squarely within the United States, not the Middle East. The targeting of Saddam Hussein, a despot only marginally linked to the terrorist cells that engineered the September 11 attacks, says more about the world's last superpower than anything else.

"The Pentagon has a vision not unlike that of Osama's," Lapham says before addressing a capacity crowd in Calgary. "They all want to purify the Middle East: take the east, show it democracy and rid it of superstitious Islam. And Allah be praised, the same thing will happen in Libya, even Saudi Arabia."

"There is this notion of establishing a new empire," he continues. "Bush said his response is for the security of the American people: that's entirely



wrong. If you set loose the fires of religious and political fundamentalism, this will only make the world more dangerous." Lapham notes the lack of clear evidence to justify war against the dictator, someone who's been in power as long as Fidel Castro—and who, in the past, has done business with prominent Americans, including members of the Bush team.

"What is the war on terrorism?" he asks. "You can't declare war on an absent enemy. Bush has literally chosen Hussein because he can find him. It's like declaring war on lust—you never will win." In fact, the long-term involvement of the United States in Saudi Arabia, generally understood as the main source of funding for political and terrorist fundamentalism across the Middle East, only muddies the picture. The battle lines, allegiances and associations of guilt are far from clear. Even the common theory that the push for war is about controlling Iraqi oil supplies doesn't fully explain things—Canada sells more oil and gas to America than Saddam Hussein and OPEC is unlikely to turn off its taps. To paint the Iraqi showdown as a resource war would be wrong. Today's geopolitics is being shaped by far deeper forces and conflicts.

Instead, argues Lapham, the targeting of Iraq—in a world already filled with suspect and oppressive regimes, from North Korea to Sudan—is really part of an American identity crisis, a conflict of vision that churns deep within the continent. "If president Bush says we have to attack terrorism where it exists, you'd have to bomb quite a few countries," he says. "You'd have to bomb Florida."

In other words, foreign policy that paints war as the only alternative is an artifact of democratic malaise, the expression of a narrowed imperial mindset that likens protesters, as Bush did, to "focus groups" and compels itself to aggressive unilateral action on trade and diplomacy, even with friendly nations like Canada. "We could be at a historical turning point," says Lapham. "Will we remain a democratic republic or do we run an empire?"

This is an America that, despite the very real threat of terrorism, "is prey to delusions of grandeur, imagining itself living behind heavily defended enclaves." America the fortress and America the free republic are at war. And, Lapham notes, the ones advocating fortress America—replete with ID cards, diminished civil liberties and heavy-handed foreign policy—are also the former corporate players within the Bush regime, famously known for

its ties to scandal-ridden companies like Enron. He notes that America has become more oligarchic in recent decades, reflecting an enormous transfer of private wealth and power, with an estimated 80 per cent of wealth now in the hands of 10 per cent of its citizens. "It comes down to less freedom for individuals and more rights for property," Lapham says about the new empire ethic. "That's the common thread in a lot of legislation, from energy policy to homeland security."

The sudden success of antiwar protest has left Lapham uncharacteristically optimistic about the future. "I think there might be a revival of the notion that politics matters," he says. "Since Ronald Reagan, there was this idea that important decisions were made elsewhere, outside of public life, followed by a gradual drop in voting turnout. I'm old enough to remember the 1950s, when 'public' connoted good and 'private' was considered suspect, greedy, untrustworthy—but then I saw it turn around, from public as bad schools, inefficient government and slums, to private as a transcendent force in society, the hope of the *Fortune* 500.... It's much easier to be the citizen of a monarchy: a democracy imposes weight, responsibility, argument between people. The architecture is that of a suspension bridge, a tension that is dialectic. And the ascendant oligarchy of the last 20 years has worked to crush argument and contradiction, to end the democratic experiment."

By contrast, the international movement against war in Iraq is intrinsic to healthy democracy. "This [new protest movement] could have a real effect if it awakens the dormant public," says Lapham. And rejecting bad ideas is an important starting point, especially the fuzzyheaded triumphalism of Bush's America that presumes that war can effectively settle conflict. "They think liberty is a trust fund that can be inherited, that somebody long ago won all the battles to be won and that now we can spend the capital."

The point is to push for accountability and lasting solutions, not a quick and problematic fix by force. "Dropping bombs is about the past," says Lapham, who notes America's largely unsuccessful record of military resolution over the last 50 years. "Building ideas or schools is about the future. Mind always triumphs over matter, given enough time." ▀

Gordon Laird is the author of *Power: Journeys Across an Energy Nation*, just published in paperback

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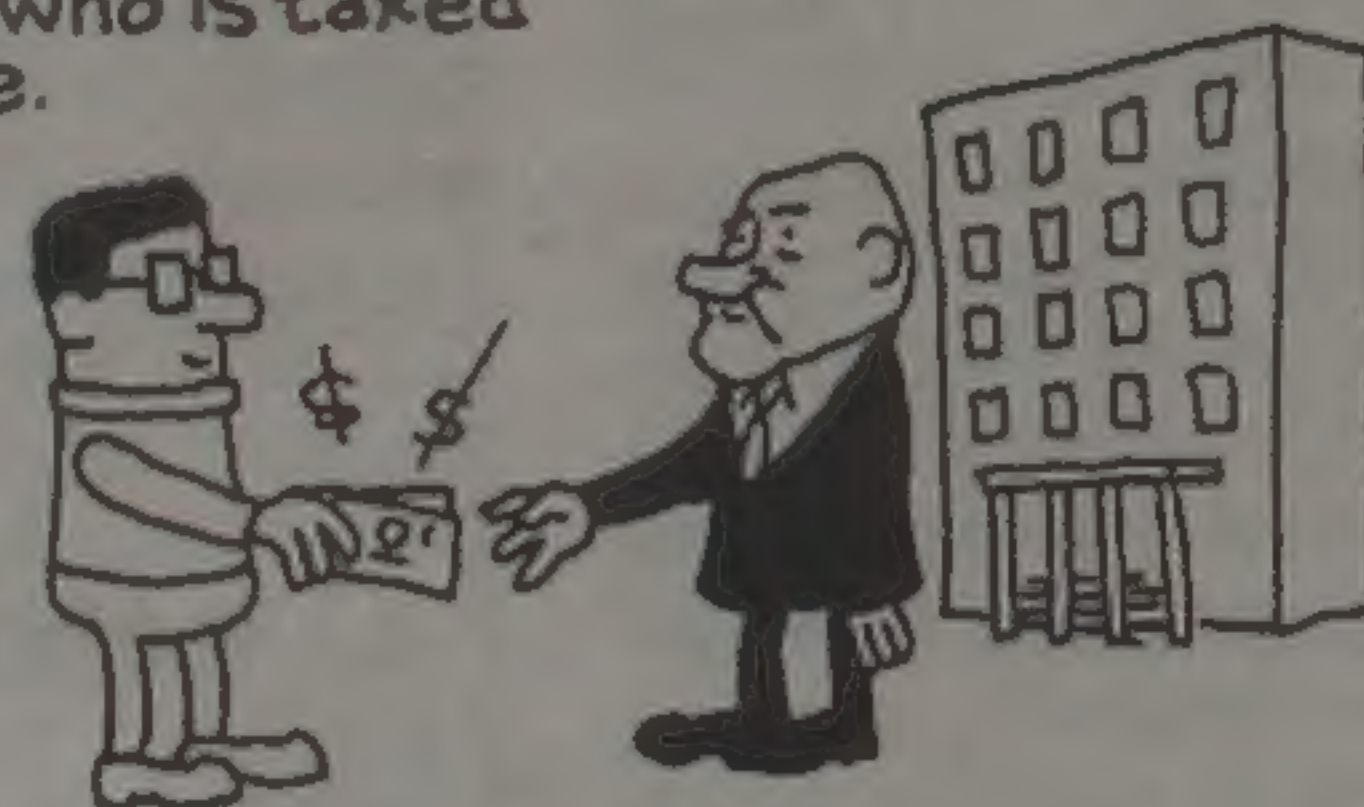
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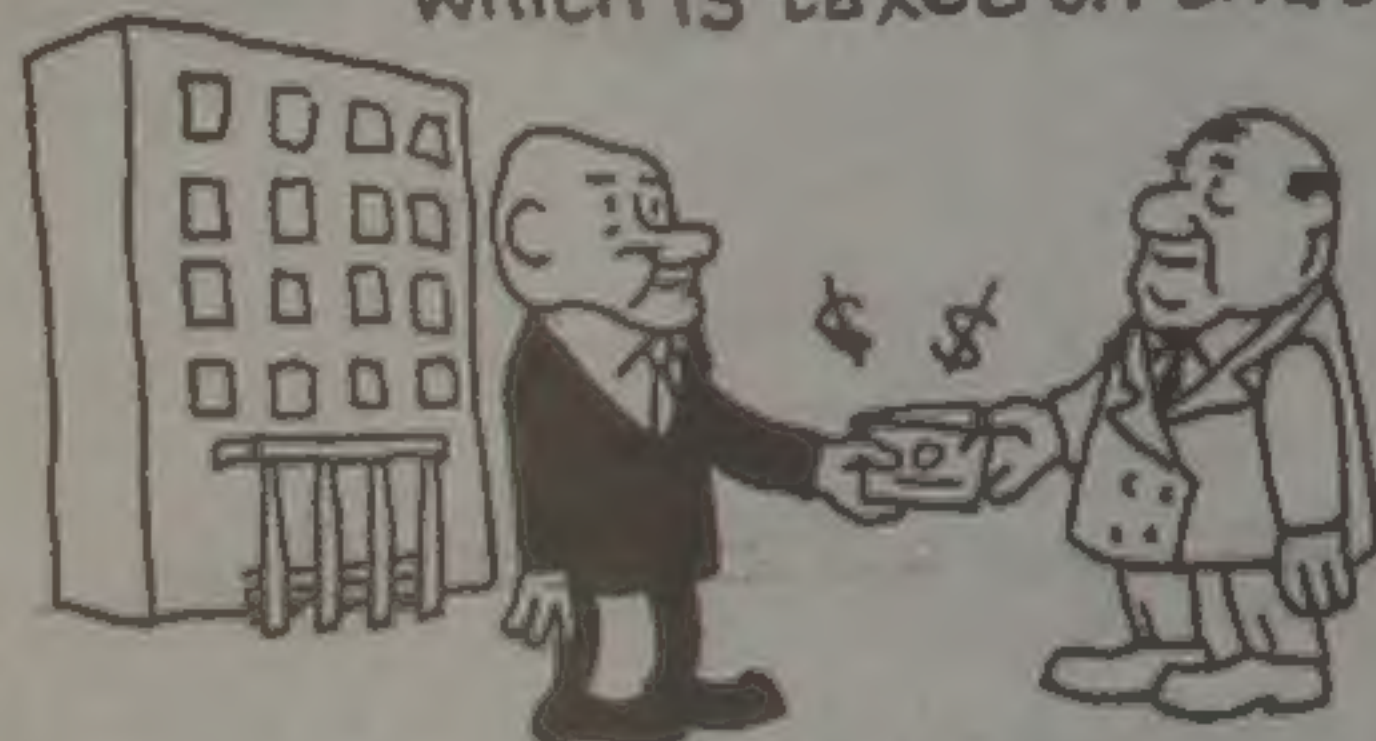
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Photographer Michelle Domsky documents the economic ravages of Caracas

By JAMES ASH

Local photographer Michelle Domsky is worried people might get the wrong idea about some pictures she shot during an extended stay in Venezuela. "I don't want to make it seem like a bad place, because I loved it there," she says. "For example, I loved the way people spent so much time outside. If it seems like I'm focusing on the negative things, it's just because they're the ones that caught my attention."

Domsky's photos, on display at the Sugarbowl Café in Garneau this month, focus on two of the darker aspects of contemporary Venezuela: the barrios, makeshift shantytowns where up to half of the population scratches out its existence; and the effects of a massive flood that ravaged the country in December of 1999. Domsky spent two months working for an uncle who lives in Caracas on her first trip outside Canada. What struck her most was the sheer level of poverty she saw in Venezuela, worse than anything she'd ever encountered at home. She didn't see the poorest barrios, though, because people were afraid to take her there. (Domsky is careful to point out that some of her information about Venezuela is based on hearsay.) But what she did see was fascinating.

"The barrios were mountains of terra cotta shacks piled on top of each other," she recounts. "At night they turned into millions of little

lights floating in the blackness, powered by stolen electricity." Domsky says Canadians don't realize how many Venezuelans live as squatters in places like these because our media only mentions the country when its oil strikes affect the price of our gas. Ironically, this disinterest in the first world regarding Venezuela is matched by a fascination on the part of Venezuelans with the rich North-

PROFILE

ern Hemisphere. "Venezuelans are so fascinated by American culture that even if they barely have enough for food, you wouldn't find a house without a colour TV," she says.

BUT NOT ALL OF VENEZUELA is poor, of course, and Domsky's photos also hint at how the other half lives. One shot shows a concrete wall with broken glass embedded in it, a typical perimeter to one of the gated compounds in which the country's tiny elite live. That same



upper class, she was told, is the only group in Venezuela that can expect any help from the police.

For the rest, there is sprawling, crowded Caracas, where 35 people are killed every week and night brings a dark cacophony of gunshots and firecrackers. That's life in a country where crime is a way of life for many—"One guy told me

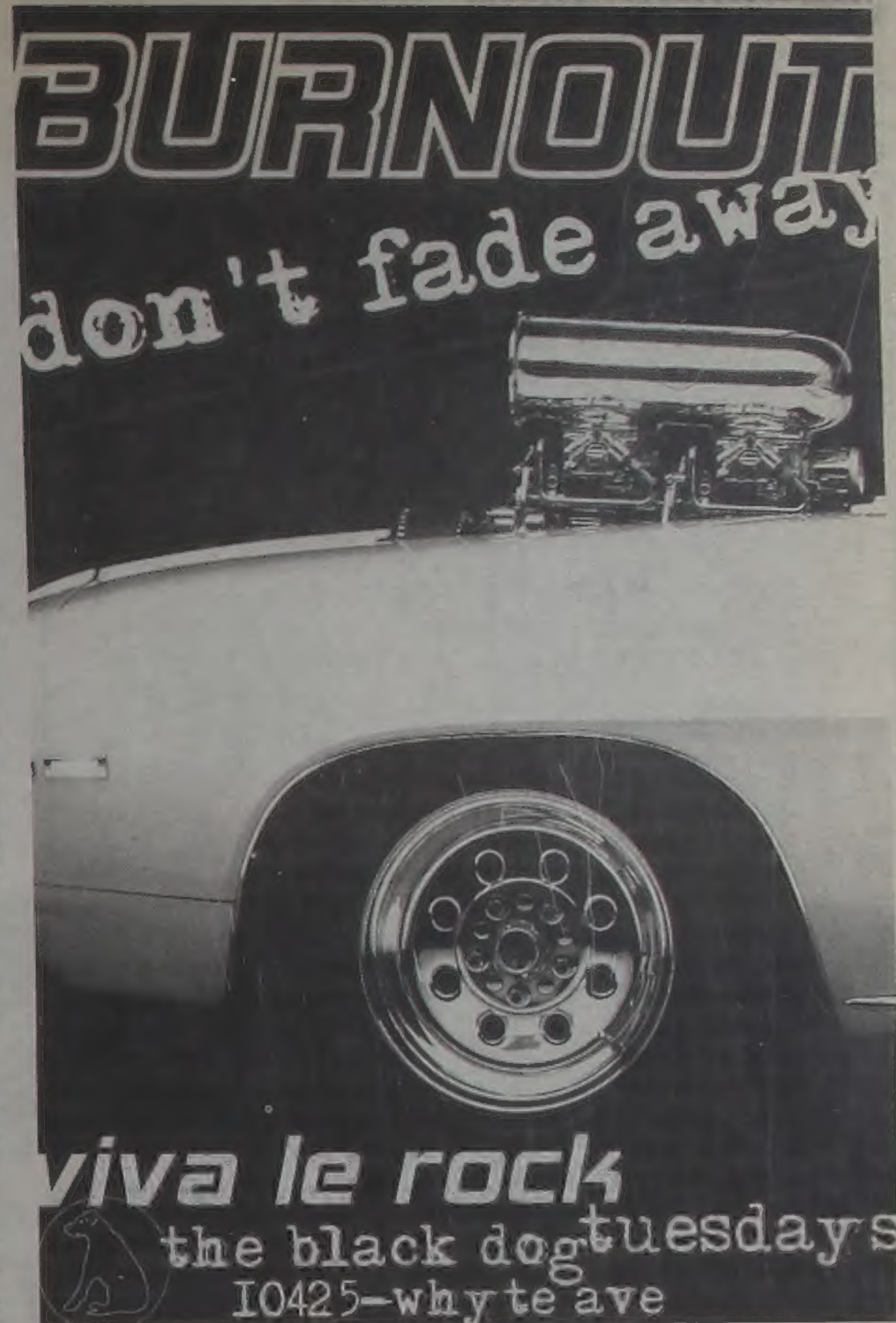
he's only been kidnapped twice," says Domsky—and getting a driver's license hinges on paying a bribe. It's also a country that still hasn't recovered from a major natural disaster.

Domsky points at one of her photos, of a house that was partially destroyed in the flood that killed 30,000 Venezuelans. "That graffiti you see written on the wall is actually the name of the family that owned the house and some contact phone numbers," she says. "It's a message to missing family members who might make it back to the house and it's also to let squatters know that the place belongs to someone who's still alive."

SOME OF THE FLOOD photographs (shot in Los Corales, near Caracas) are more deceptive. One, called "Beautiful Grave," appears to be a landscape shot featuring a gorgeous, cloudy sky. However, a bit of debris in the foreground turns out to be all that's visible of a buried house. Domsky says the photos on display at the Sugarbowl show are for sale, but that isn't really the point. "I'm going to do art and photography anyway," she says, "because I have to. I see something in my head and I have to try and create it. If I can make a living at it, even better."

Despite her formal training in photography (she earned a diploma in photographic technology from NAIT), Domsky isn't interested in a career as a professional photographer.

She quotes a friend who told her that taking up photography as a profession would mean giving up a great hobby. And at 24, she doesn't seem to be in a hurry to define how she's going to spend her life. She's got this show, another one at Remedy in April—"My more artsy-fartsy stuff," she says—and then she'll take it from there. ☺



Tamara Lashley (foreground), Robyn Wilson and Christopher Van Hylte in *The Hotel Play* by Wallace Shawn. • Photo by Andre Lanthier.

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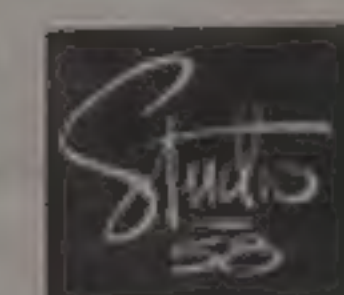
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By RICHARD BURNETT

Maggie's farm

I'm blabbing over the phone with one of my favourite stand-up comedians, Maggie Cassella, as she's being escorted from her Vancouver hotel at 7 a.m. last Friday to guest on City Television's *Breakfast TV* show. Then she'll guest on is-he-or-isn't-he Steve Burgess's CBC-TV talk show *At the End* before flying home to Toronto where production has just begun on season two of Maggie's own TV talk show *Because I Said So*, a cross between *Politically Incorrect* and *Jerry Springer*—except the only things being thrown around the set are insults.

"Supermodel Carol Alt—who is pretty gorgeous—said to me, 'What's with that walk? You look like a truck driver,'" laughs Cassella (who is also interviewed in the current issue of *The Advocate*). "I love a good audience laugh at my expense."

This week's show about the "relatively famous" features roundtable guests Fred Levy (brother of Eugene), Joely Collins (daughter of Phil Collins) and Jacqueline Hennessy (*Chatelaine* associate editor and twin sister of *Crossing Jordan* star Jill Hennessy). One of my fave episodes last season debated whether gay Hollywood stars should come out of the closet. "If you have already achieved fame and fortune, if you're set for life, then you should come out," says Cassella. "Not being able to play a leading man—that's bullshit. Have you seen the trailer for Kevin Spacey's new movie, *The Life of David Gale*, and the woman looks at him and says, 'I'd do anything to pass'? If I could take that trailer, I'd dub his response, 'No kidding, sister.'"

As for fellow stand-up comedian and former TV talk show host Rosie O'Donnell, Cassella quips, "It's hard to be her and I don't want to bash her. But I was one of those people who thought her [flirting with] Tom Cruise [on TV] was sleazy. But she's using her power for good now and she should do my show and stop saying no."

When it comes to the TV fiasco that

is PrideVision—the world's first gay TV network, whose straight owner John Levy and the very straight Headline Media Group have announced will remain on the air until the end of this year, prolonging our agony and embarrassment—Cassella is more diplomatic. After all, PrideVision also carries her show (which you can see for free on Star TV). "My heart breaks," she says. "[Its failure] might be about who we are as Canadians. When Americans will get their gay TV they'll eat it up. But look at my work, your work—look at Showcase. We had queer TV before they did. I wonder if queer Canadians feel PrideVision is redundant. I [also] think CHUM would have been a better choice to run the station."

PrideVision isn't Canada's only national embarrassment. Take Liberal MP Carolyn Parrish, who told reporters in a scrum outside the House of Commons last week, "Damn Americans. I hate those bastards." Cassella—a Canadian citizen born in Connecticut—notes, "For the last month Americans have been calling the French everything in the book. Americans are outraged but they bash us, they bash the French. As a queer who grew up in the States, I like Canadians better. They're not all assholes. When people ask me where I'm from, I tell them I'm gay. I'd rather tell people I'm a lesbian than an American. ☐"

Daxaca

Continued from page 4

are looking for a replacement conduit. "The regions of southern Mexico all the way to Panama are... the narrowest parts of the Americas and are, therefore, perfect trade routes, as the Panama Canal was," José explained. Because southern Mexico is also rich in natural resources such as gold, silver, water, uranium, plutonium and petroleum, it is especially appealing for MNCs who have previously focused their exploitative energies on northern Mexico. The drive to move south is further spurred on by the fact that the cheap labour pools, harnessed by the well-known *maquiladoras* (or free trade sweatshops) in northern Mexico, are starting to organize and demand fair wages for their work.

TRANSFORMING LARGE communities of indigenous peasants into exploitable labour is no easy task. Despite insistence on the part of MNCs involved, who claim that *maquiladoras* improve their employees' economic standing, few indigenous are willing to abandon their culture and traditional lands for urban sweatshop labour. A complicit government allows state police to both train and deploy military troops. Together, they enact the time-honoured strategy of divide and conquer: keep the rural indigenous warring with each other. This tactic includes staging massacres and blaming other, innocent, communities. Another approach is to distribute overlapping grant lands to neighbours so that they kill themselves off without the need for outside help. The communities are weakened to the point where they consider the government their most reliable ally. Meanwhile, the gov-

ernment continues to scheme to its own advantage.

A legal move intended to prepare Mexico for its inclusion in NAFTA, the 1992 abolition of traditional land ownership facilitates the appropriation of *campesino* land. Plots of land that had been inalienable family property for generations can now be mortgaged or sold. The recent introduction of genetically modified seeds, accompanied by an array of fertilizers and pesticides necessary for their growth, means that agriculture is increasingly tied to the MNCs. GM seeds will only germinate in the season in which they are purchased, and they depend on fertilizers and pesticides. If a family experiences a number of successive bad seasons and goes bankrupt, its land can be seized. They can then be swept into the destitution of urban centres. There, the *maquiladoras'* wages seem like salvation. José insists that these schemes amounts to "finishing off what colonization didn't do, in destroying... the remnants of traditional indigenous autonomy that have been hiding in the pockets of the land they still possess."

Several days following our interview, the COMPA representatives informed me that the protesters had achieved their sole demand: negotiations with state governor José Murat. Faced with overwhelming pressure to maintain the touristic splendour of the festival, *sans* riot police and indefatigable *campesinos* marching in the streets, Murat agreed to begin the proceedings that would see to the release of the unjustly arrested Teojomulcans. Their meeting was likely the only moment of *guelaguetza* to take place throughout the entire festival. One corrupt state governor was forced for a week and a half to share the fortunes of the subjugated. ☐

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Suffice it to say, I love pizza. The trick is finding a place that turns out a pie I'll approve of. So I went to Black Bull Steak and Pizza. I like my pizza crusty, which mine was, and it was broiled until the cheese turned bubbly, brown and crunchy—a nice alternative to the more traditional stringy and gooey. And they have anchovies. But heed my advice: order some fresh tomatoes as a topping to combat the sodium overload. **Average Price: \$-\$\$** (Reviewed 03/21/02)

BRIT'S FISH AND CHIPS

6940-77 Street • 485-1797

Brit's boasts authentic fish and chips, Bass beer on tap and what my friend calls the nicest people she's met since leaving the Yukon and Alaska. I was amazed by the spread: two and a half pieces of tender haddock and too many chips/onion rings to finish. It's as though I've been teleported back to a roadside pub on a damp, foggy evening in the British autumn. You'll find traditional English fare as well as a complete take-out menu filled with yummy choices. **Average Price: \$** (Reviewed 09/26/02)

BRUNO'S ITALIAN RESTAURANT

9914-89 Avenue • 433-8161

There are times when a low-key meal can be very satisfying. That's exactly what I got when I went solo (mio) to Bruno's Italian Restaurant, a quaint little room just off 99 Street. The compact menu, which lists only about 15 items, contains many interesting and different options. I chose the penne puttanesca (only \$5.95), which has olives, garlic and hot peppers in a tomato sauce. It was fantastic: spicy and delicious and I mopped up every last drop with the crusty bread that came with the meal. Food is the focus here. **Average Price: \$-\$\$** (Reviewed 05/09/02)

CALABASH CAFÉ

10630-124 Street • 414-6625

The Calabash Café on 124 Street does a damn decent job with their take on Caribbean cuisine. The tiny dining area features colourful purple and orange accents, West Indian art and a cozy little couch dropped right in the middle of the floor. Their menu is to the point with a handful of traditional dishes like jerk chicken, rotis (the goat and potato curry choice looked awfully good the night we visited), Jamaican patties and Escovitch fish (pan-fried snapper with sautéed onions and a hot pepper vinaigrette). The bottom line is that it makes your belly happy and when that's the case you needn't worry about anything else. **Average Price: \$-\$\$** (Reviewed 06/20/02)

DUNN'S FAMOUS DELI

4404 Calgary Trail North • 434-6415

I was in the mood for a decent sandwich and Dunn's—a Western arm of the origi-

nal Montreal-based establishment that has been in operation for about 75 years—was looking good. The menu has a small selection of Jewish fare like latkes and blintzes, as well as some entrées and a lovely-sounding bagel and lox platter. And the price is right—everything is listed for about \$10. They are famous for those giant smoked meat sandwiches, and "quite tall" ones at that. At the very least I now know of another wicked spot for sandwiches. **Average Price: \$\$** (Reviewed 04/25/02)

EASTBOUND

11248-104 Avenue • 428-2448

I thoroughly enjoyed every part of my visit to Eastbound. The food fired me up—sushi-haters be damned. I have never seen such an impressive selection of sakes; they even offer sampler sets, which allow you to down small portions of four different varieties. With every dish, the presentation was top-notch. Eastbound is perhaps the most Westernized Japanese place I've ever been to, but food should be the first consideration anywhere you go. And I've got no beef at all with what the fish their kitchen cranks out. **Average Price: \$\$** (Reviewed 04/11/02)

FABIO'S PLACE

10625-51 Avenue • 434-5666

You remember Fabio, don't you? It came as no surprise that the clientele at Fabio's Place, on 51 Avenue by Southgate Mall, looked nothing like the long-haired Italian who graces the covers of cheesy paperbacks. Instead, I found a small group of local regulars eating pub food and drinking draft. The wings are great at Fabio's, and I haven't come across many good wing joints in Edmonton, so these ones surprised me. You have to love these little neighbourhood retreats where you can just pop in and talk bull-shit with your fellow regulars over a game of stick, a draft and a meal. **Average Price: \$-\$\$** (Reviewed 05/16/02)

FIFE 'N' DEKEL

9114-51 Avenue • 436-9235

My views on apple pie have changed since I dropped by one of three Fife 'N' Dekel locations here in Edmonton—four, if you count the drive-thru on 99 Street. The café/deli makes a wicked version with sour cream in the filling and an exquisitely crunchy buttercrumb topping. This rich slice is easily the best apple pie I've ever had. Fife 'N' Dekel began selling only milkshakes, then added their famous pies; eventually the scope expanded to include a full array of lunch fare. Don't be surprised if the pies and sandwiches blow you away. **Average Price: \$** (Reviewed 05/30/02)

FOGG 'N' SUDS (Sherwood Park)

2100 Premier Way • 464-2537

The hook? Beer. Fogg 'N' Suds—located in the Best Western Hotel at Millennium Place—has about 140 brews on the menu from all over the world. The place is big, with lots of wood and copper/brass accents, a main room and a lounge for those in search of a cozier atmosphere. As for the food, typical roadhouse fare makes up the

meat of the stuff available. The food was of good quality and the choice of ales, lagers and any other type of beer you can think of was tremendous. If you're stuck in "The Park," Fogg 'N' Suds will certainly do. **Average Price: \$-\$\$** (Reviewed 03/28/02)

GINI'S RESTAURANT

10706-142 Street • 451-1169

When I walked into Gini's, a small French establishment and 14-year veteran of the Edmonton dining scene, I was hoping for a nice place to enjoy a celebratory lunch. And Gini's was certainly it. The restaurant is classy, highlighted by white tablecloths, salmon-coloured walls and Monet reprints, and the wait-staff made my girlfriend and I feel right at home despite my embarrassingly casual wardrobe. The food is interesting and light. But make sure your threads are neatly pressed and try calling ahead, because there weren't many available tables in the place the day we dropped by. **Average Price: \$\$\$-\$\$\$** (Reviewed 03/07/02)

GRUB MED RISTORANTE

17 Fairway Drive • 436-1988

Not only is the food great and plentiful at Grub Med Ristorante, but this fine Greek establishment also provides live entertainment in the form of a kinky-haired and beautiful exotic belly dancer who works the room for about half an hour. We ordered Grub Med's *mezé* option: a sampling of a variety of Greek dishes that ranged from excellent apps to a delicious main course for \$21.95 per stooge. It didn't seem like much food was being brought out at the time, but all of us were stuffed by the end, and I think that says it all. **Average Price: \$\$\$-\$\$\$** (Reviewed 05/02/02)

HONEST MUR'S BAR AND GRILL

8937-82 Avenue • 463-6397

This atmospheric Bonnie Doon pub is well worth seeking out—honest! The charm of this place is that everyone is welcome. Besides, the football paraphernalia tacked all over the walls is an unmistakable tipoff that you're not going to have to grab a blazer out of the back of the car. Just the way I like it. I'm told that the burgers are all the rage at this joint. They even have a cafeteria-style hamburger on the menu. Honest Mur's also serves breakfast on the weekends and according to some friends of my friend Colin, it's a great spread. **Average Price: \$-\$\$** (Reviewed 12/12/02)

KRUA WILAI

9940-106 Street • 424-8308

In the downtown eatery Krua Wilai, I got to sample some of the better Thai food in icy Alberta. It was authentic indeed, though somewhat toned down in the spice department. Unlike we North Americans, Thais consider eating a group activity. No *à la carte* ordering or spacing out of courses here—in Thailand, you put all the dishes on the table at once and everyone enjoys. Krua Wilai offered me a true taste of Thailand. Sweet, sour, hot; it was wild. **Average Price: \$\$** (Reviewed 01/23/03)

THE MONGOLIE GRILL

10104-109 Street • 420-0037

DISH WEEKLY

The Mongolie Grill off Jasper Avenue will more than suffice when the barbarian in you requires sustenance. Head up to the raw buffet, take a bowl and load it up with whatever you fancy from a large variety of meats, seafood, veggies and sauces. A cook then takes it off your hands, weighs it and proceeds to prepare it for you before delivering it to your table a few minutes later. In terms of dollars and cents, you pay \$2.39 per 100 grams of raw ingredients, so each of our plates came to about \$12 and change. But beware: you're essentially choosing everything that will go into your own dish—so if it sucks, you can only blame yourself. **Average Price: \$\$** (Reviewed 06/27/02)

MOTORAUNT

12406-66 Street • 477-8797

It took mere moments for my buddy and I to decide what we would select from Motorauht's tiny menu—the Monster Burger, two whole friggin' pounds of beef at a steep but seemingly reasonable price of \$13.95. Ever get one of those round loaves of bread that are about a foot in diameter? Well, that was the bun. As far as burgers go, the Monster is pretty standard: a charbroiled patty and ultra-fresh toppings. The Motorauht is a massive double-decker motor home complete with velvety red accents. It's truly a fun experience—one that people have apparently been enjoying for almost two full decades. **Average Price: \$\$\$** (Reviewed 08/01/02)

PADMANADI

10626-97 Street • 428-8899

What's a hungry vegetarian to do? We drove into the belly of the beast—97 Street—and sauntered into the couple-month-old Padmanadi Vegetarian Restaurant ready for a surprise. Ordering was easy: we picked the dinner for four, an incredible deal at \$48. And that wee price tag hardly prepared us for the bounty of food that came our way. Everything was perfect. Padmanadi serves a wide range of Asian styles, concentrating on Indonesian and Taiwanese-accented dishes. It's completely vegan and moreover follows the Buddhist belief

of eschewing all garlic and onion. Even without these so-called culinary essentials, the flavours were alive. **Average Price: \$\$** (Reviewed 01/16/03)

LA PIAZZA

10458B Whyte Avenue • 433-3512

I tend to make bad decisions. But I did make one good decision: I went to La Piazza on Whyte Ave to grab a quick bite. This clean, quaint café has been kickin' around for a couple of years now but it seems like they are moving from a casual counter service to a more common sit-down service style. You'll find a full menu containing a list of your usual Italian goodies like bruschetta, focaccia sandwiches, pastas and thin-crust pizzas. But be forewarned: the café doesn't serve gelato in the winter. **Average Price: \$** (Reviewed 02/13/03)

RATT (ROOM AT THE TOP)

7th Floor, SUB (U of A) • 492-2153

Beautifully located on the top floor of the Students' Union Building, RATT offers a spectacular 270-degree view of the city. The menu offers the usual bar-friendly but student-priced choices, each under five bucks—chicken club sandwiches, veggie wraps and BLTs. With such friendly service and an affordably diverse menu, it's small wonder that RATT is a favourite not only with students but with professors seeking an up-close dose of true campus spirit as well. There are few better places to rekindle those old-time school stories or simply hang with your buddies as you munch on nachos, down a beer and enjoy a lordly view of the city below you. **Average Price: \$** (Reviewed 09/05/02)

REMEDY

8631-109 Street • 433-3096

Remedy is relaxed, authentic and off the beaten path of Whyte Ave both in geography and style. You could booze it up if you like or get a coffee if you're content to keep it civil. A couple of pool tables upstairs offer some entertainment. And of course, they always have a bunch of tasty things to snack on. The menu board has just a handful of items, like chili (vegetarian, too), sandwiches, salads and small dishes like hummus. To have a versatile little haunt like Remedy in my neighbourhood—again, away

from Whyte—is a large comfort. **Average Price: \$** (Reviewed 11/14/02)

SAVOY LOUNGE

10401-82 Avenue • 438-0373

The owners of Savoy Lounge make no apologies for going upscale on a street where phrases like "\$2 hi-balls" and "happy hour" are part of the vernacular (slurred, of course). I've always been a proponent of good, affordable fare; therefore, I'm all the more impressed to find that Savoy's dinner plates run around \$12 and the tapas menu ranges from \$3 to \$9. Not everyone goes for this kind of intricate cuisine, but it's a rare thing to see such a selection in a lounge, let alone at prices you can stomach. **Average Price: \$\$\$** (Reviewed 10/17/02)

YOUR APARTMENT

8120-101 Street • 433-3337

Middle Eastern/Lebanese cuisine is one of my favorite culinary styles. Your Apartment used to be known as Sahara Sands just off Whyte, but the interior shows no visual traces of the old regime—Your Apartment now has more of a neighbourhood lounge feel. The room has high-backed chairs (a few with cool snakeskin print on the cushions), paintings for sale, a long bar and old pop music blaring. But the food is similar, which is awesome as far as I'm concerned. Great value across the board. Sahara Sands was a good one. So is Your Apartment. **Average Price: \$\$\$** (Reviewed 01/30/03)

ZIVELI RESTAURANT

12202 Jasper Avenue • 453-3912

Everybody was eager to partake in a serious night of indulgence and the traditional taverna surroundings in Ziveli Restaurant—grapevines, stone walls, colourful tablecloths and a refreshingly exotic waitstaff—only added to our fervour. We concluded that the mezé option—a sampling of numerous dishes for \$22.95 per person—is the way to go. Dips, pita and Greek salad make up the initial course. Then the lamb comes and all's right with the world. A Greek coffee and shot of ouzo provide a lovely finish to a damn big feast. It's amazing. **Average Price: \$\$\$-\$\$\$** (Reviewed 10/03/02)



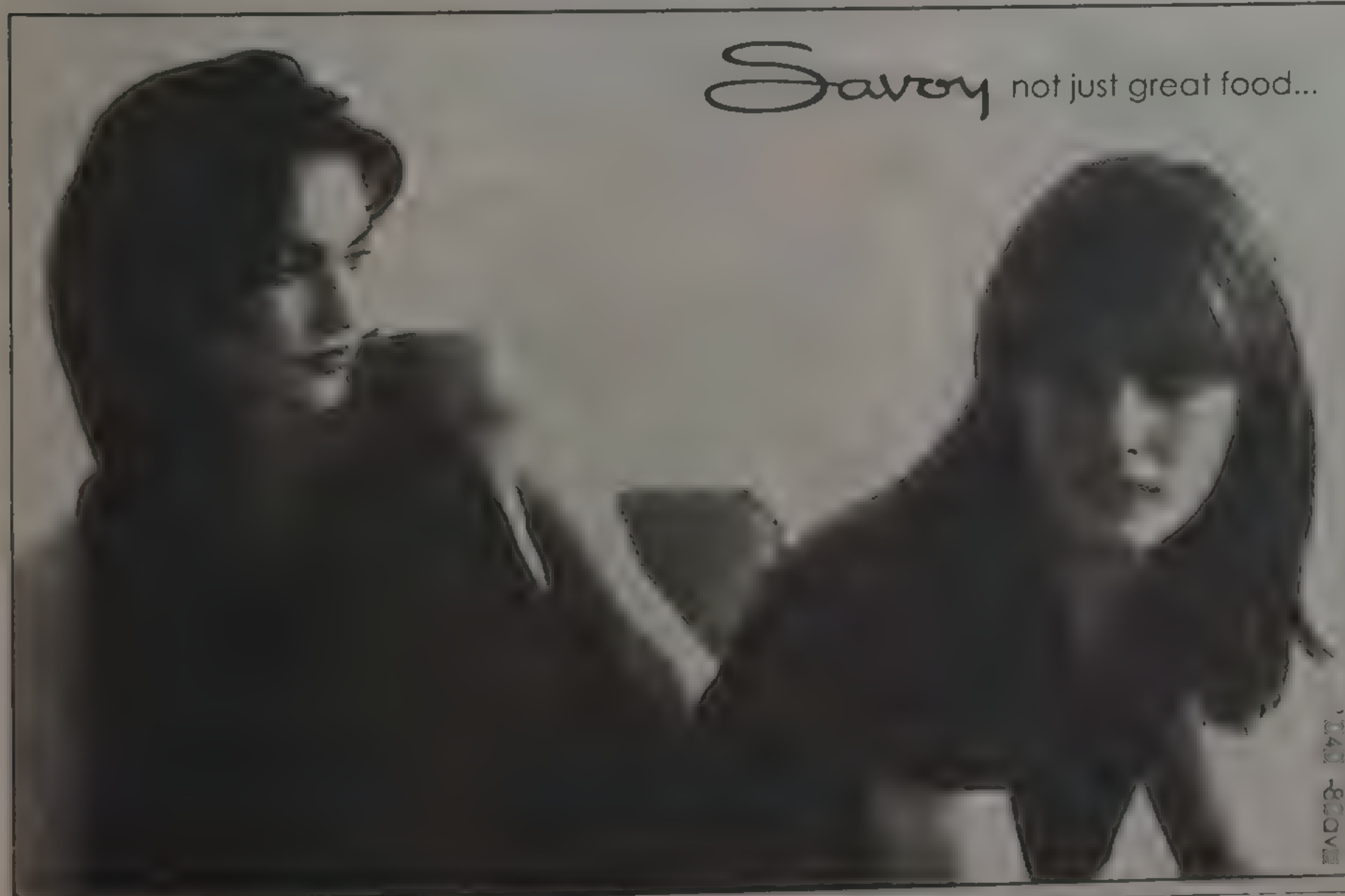
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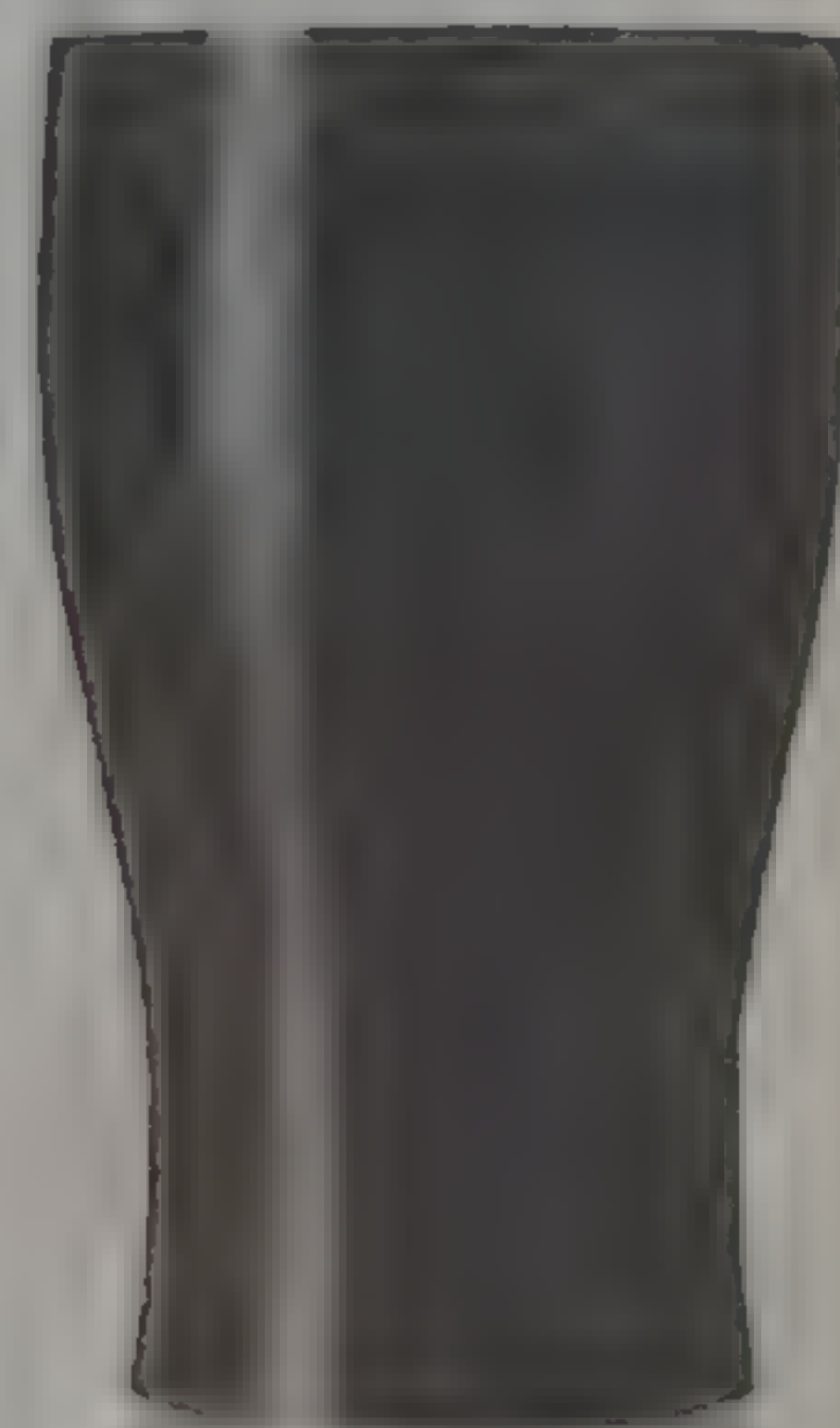
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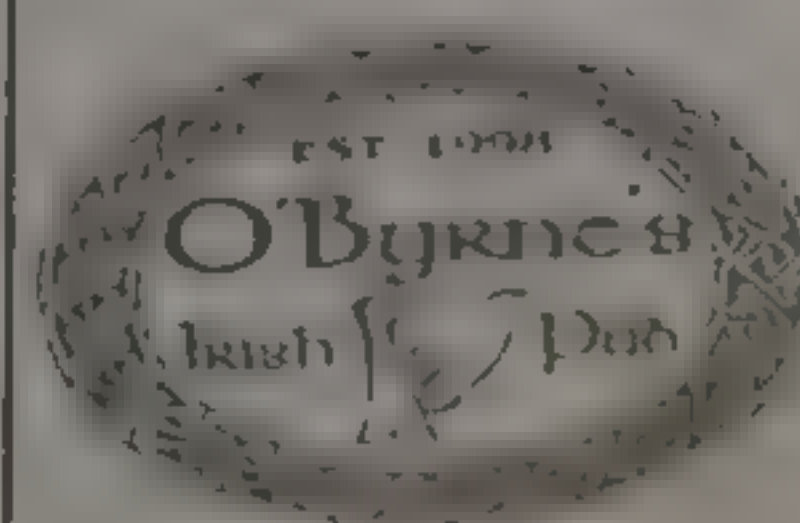


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DISH WEEKLY

Microwave snacks of horror

Our panel of taste-testers sees bar food turn into barf food right before their eyes

By PAUL MATWYCHUK

"It's my window to weight gain!" exults production manager Lyle Bell as he surveys the array of foodstuffs filling the *Vue Weekly* break room.

We've just returned from the local Save-On Foods with an armload of microwavable versions of popular pub-style finger foods—everything from Heinz's "Li'l Calzonies" to some Hot Bites Stuffed Jalapeño Poppers—and four key *Vue* staff members have agreed to put their hearts and colons at risk by taste-testing them all. News editor and vegetarian Dan Rubinstein politely (and wisely) demurred, but layout manager Sean Rivalin and music editor Dave Johnston were only too eager to offer their insights into this sub-gourmet smorgasbord. At least they were when I initially proposed the idea, but now that the curiously damp smell of cooking Softstix (a.k.a. "Kraft® Brand Cheese Filled Soft Pretzel Sticks") is filling the air, a couple of us are already turning green. Sean in particular is examining the box and warily noting that two Softstix (both of them about the size of a fat man's thumb) contain a total of 140 calories and 2.5 grams of fat.

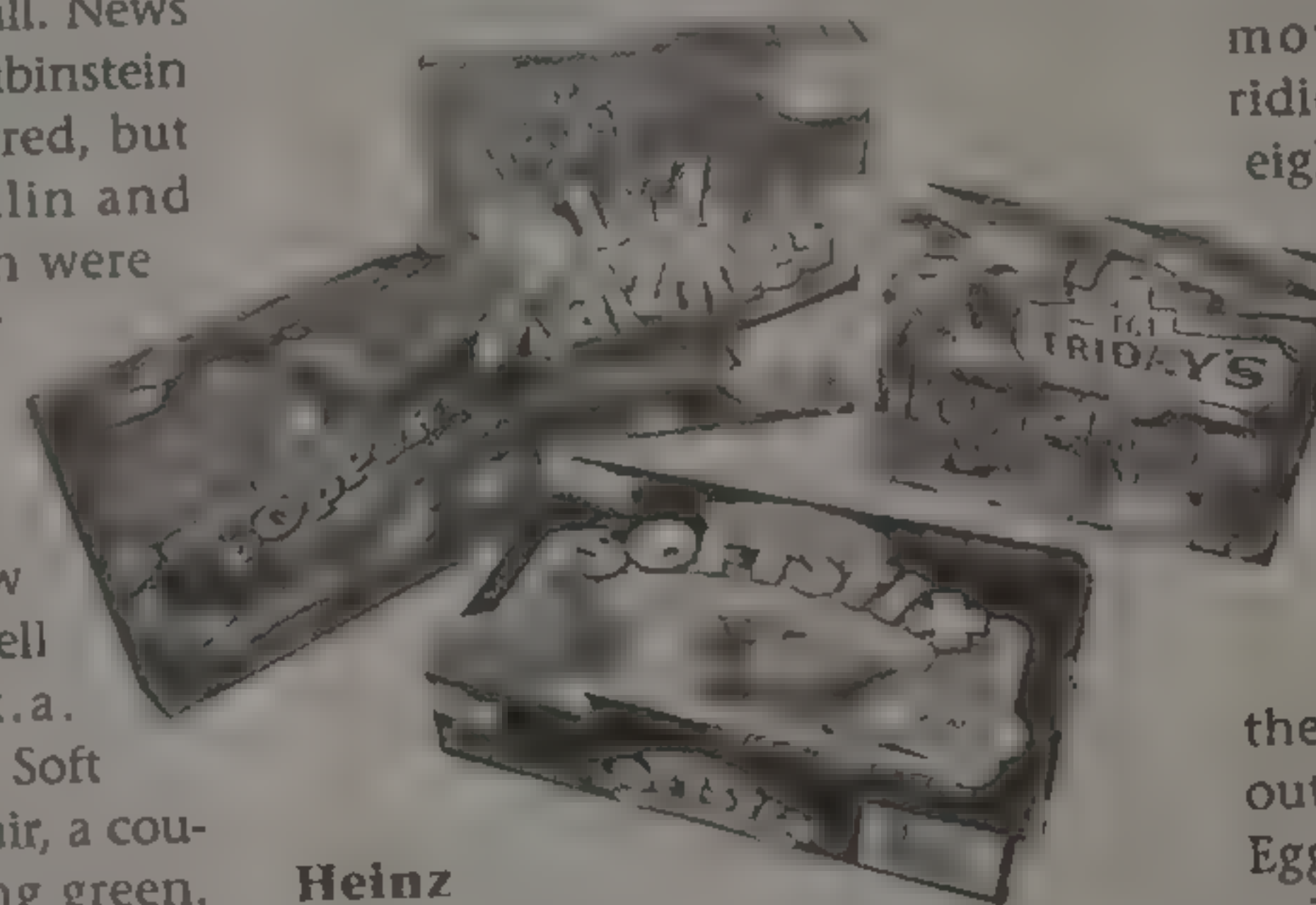
Too late to back out now, guys! The microwave is dingling! Let's dig in!

SuperPretzel Softstix (255 g, \$3.49)
The photo on the box makes Softstix look like miniature sausages or cocktail wieners, but their appearance

seems much more traditionally bread-like as I pull them out of the microwave. Dave has a different take on the matter, though: "They look like beige turds," he observes, apparently trying to make us all lose our appetites before we even sample the first product. "It's like snot surrounded by wax."

DINING

While the Softstix—a dollop of oily Cheez Whiz enveloped by a shell of bread—manage to make Combos look classy by comparison, the rest of the tasters give them their grudging approval. "There's not a lot of grease," notes Sean. "They're not so bad," says Lyle. "I can totally see myself in an armchair eating a box of these, wiping my hand on my T-shirt, watching *Are You Hot?*" He pauses, then adds, "I think I'll have another!"



Heinz Cream Cheese Stuffed Jalapeño Poppers
(226 g, \$4.99)

Only now do we notice that the box containing our next item says the product is not actually designed to be microwaved. However, figuring that the target market for this kind of food isn't likely to pay attention to this kind of warning, we pop a few of the dull, lumpy nuggets into the oven anyway. Three minutes later,

the results get grimaces and moans of disgust straight across the board—even allowing for the fact that if we'd made them in a proper oven like we were supposed to, they'd probably at least have been crispy.

"These are some weak jalapeños," complains Dave, who unfavourably compares the pepper in his popper to the much more charismatic jalapeño depicted on the box, a pair of dark sunglasses perched insouciantly on its nonexistent ears and nose. The cream cheese filling is real, but its flavour can't mask the petroleum-like aftertaste that floods my mouth about a minute after I'm finished eating it. "I'm really regretting eating this," I say. "Hey," Lyle responds, "I regretted it as soon as you pulled it out of the oven."

Heinz Li'l Calzonies (212 g, \$3.49)
Our panel splits wildly on the taste of the next item, but we unanimously marvel at the product's ridiculous name. The box contains eight teeny-tiny "calzones"—actual-

ly, they're Pizza Pops, only miniaturized to such an extent that the ratio of dough to filling is now about 2:1. "Of a bad lot," Dave says, "these are the best so far." Sean's reaction is more ambivalent: "The outside is doughy and dull," he says, "but the inside is fine. If you could suck out the inside like an Easter Creme Egg, it'd be fine. Plus, it gets bonus points for cleansing my mouth of the taste of the stuffed jalapeños."

"It's spicy," says Lyle, who's such a connoisseur on the subject that he even finds a way to work the word "myriad" into the conversation, "but there's really no point to buying them when there's such a myriad of Pizza Pop products available." Myself, eating these things left me feeling a li'l nauseous.

T.G.I. Friday's Cheddar & Bacon Stuffed Potato Skins (225 g, \$5.99)

This, the fanciest entry on the menu, was supposed to be the highlight of the entire taste test. Instead, our final (and by far the greasiest) dish caused our panel to depart the buffet table confused, disgusted and, yes, angered. "The potato tastes like I got some of the box in my mouth," mutters Sean. "Somehow, despite all the grease, the potato, the bacon and the cheese are still bland."

"There's no way I'd ever buy these with a clear conscience," says Dave, staring with horror at the thin sheen of oil now coating his fingers.

We nod silently. The four of us look at each other, quietly absorbing the softly rancid smell of cooked oil and cheese lingering in the break room air. What initially looked like a fun junk food joyride now seems sour and shameful. Sean burps and announces that his mouth tastes like soap. Lyle discards half a T.G.I. Friday's potato skin into the trash and rises from his chair. "T.G.I.O.," he proclaims. "Thank God It's Over!"

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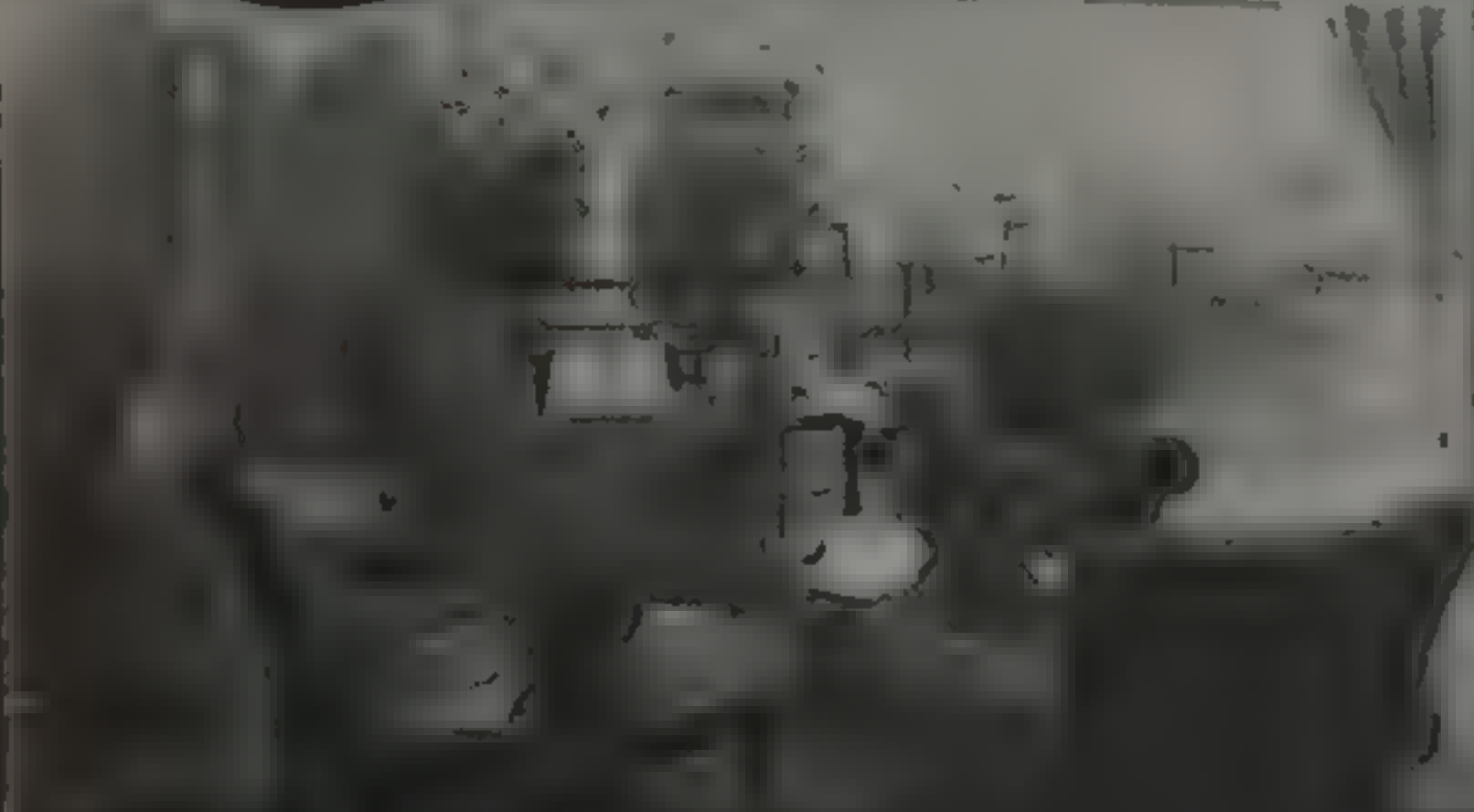
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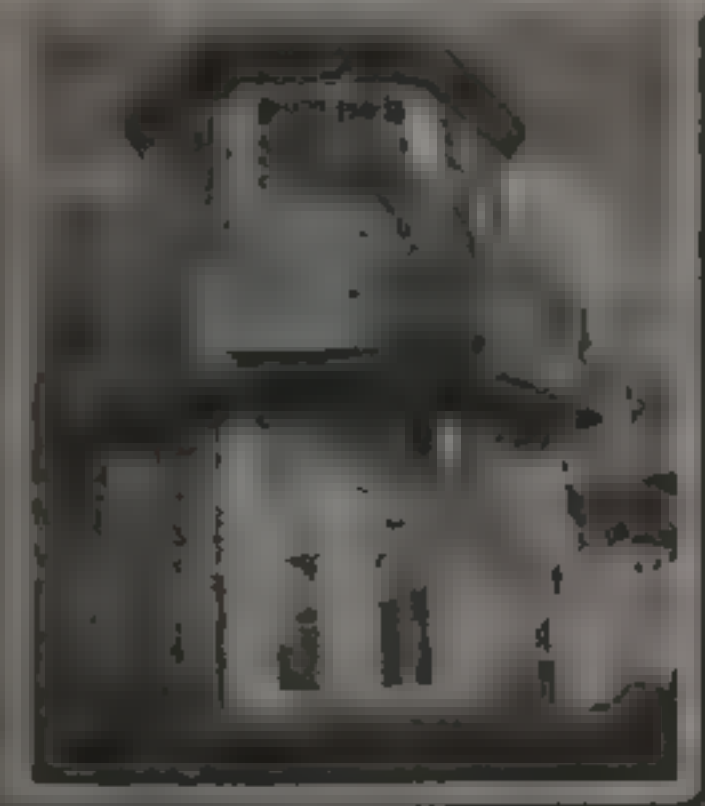
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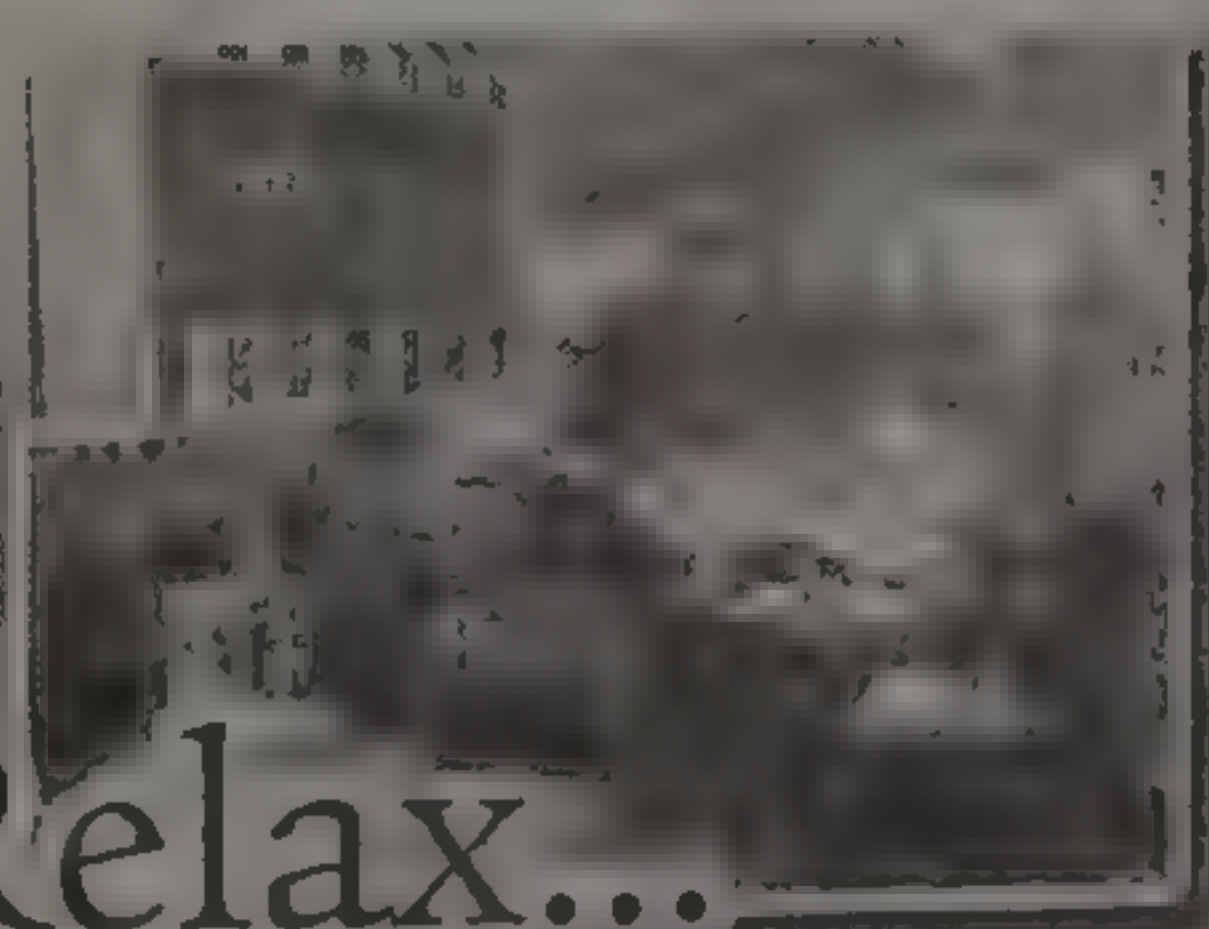
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LIFESTYLE

Spring fever



The mere thought of breaking out this spring's fashions could cause a cold sweat

BY JULIANN WILDING

Been waking up in a feverish sweat, wishing that bright sun coming through your curtains and blasting you in the face wasn't just the glare from the snow? I assure you that you're not alone—images of sunbeams, grassy fields and naked shoulders are on everybody's minds as these last weeks of winter drag us through the frigid agony that comes with living in northern Canada.

You know how nice it is when it's warm enough to go outside without your jacket? You won't just be imagining it for much longer. Slouchy wisps of barely-there fabric... staying outside 'til all hours of the night... endless hours of glorious daylight. This year's spring fashions evoke the lost-in-a-daydream feminine appeal of an Egon Schiele or Gustav Klimt print; lose yourself in it and you'll forget these long months of bundling yourself up in layers of wool and fleece. I recommend indulging in your own skin, wearing as little as possible and playing outside until sunrise. ♡

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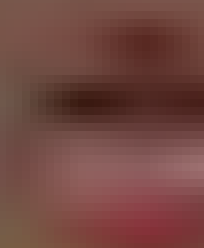
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print culture

BY CHRISTOPHER WIEBE

The life of David Bergen

Before oil gave Alberta money and something resembling a personality, Winnipeg was at the centre of the continent, drawing railway lines and immigrants and political upheaval. Ninety years ago, Winnipeg, the "Chicago of the North," had towering economic growth and built grand buildings and boulevards in keeping with its great future. Contemporary Winnipeg is the kind of place the late W.G. Sebald would have loved: it is heavy with an air of loss and betrayed ambition that short circuits nostalgia and confronts you with the melancholy sense of time's passage.

In recent years, **David Bergen's** fiction has helped me make sense of Winnipeg and southern Manitoba, as John Marlyn's great 1957 novel *Under the Ribs of Death* once did. It's appropriate, then, that when I interviewed Bergen about his new novel *The Case of Lena S.*, nominated for the 2002 Governor General's award for fiction, talk turned to how much of his writing explores the idea of failure—"So much more interesting than success"—and the corrosive power of desire.

I find it extraordinary, even bizarre, that Bergen isn't better known to Canadian readers. He began publishing short stories in *Prairie Fire* in 1991, the first four of which were selected for the prestigious *Journey Prize Anthology*, and brought out the prize-winning collection *Sitting Opposite My Brother* two years later. "David came to *Prairie Fire* almost fully formed as a writer," the Winnipeg magazine's editor, Andris Taskins, wrote last summer. "In those days, however, the interest in new writers on the part of the big Toronto presses wasn't always there, and that surely delayed his career." Two novels followed, *A Year of Lesser* (1996) and *See the Child* (1999), the latter a profound meditation on the upheaval wrought in a family after the unexplained death of a child.

The Case of Lena S. follows Mason Crowe, an introverted 16-year-old, through first love, the deterioration of his parents' marriage and into a deepening relationship with an emotionally disturbed and sexually precocious classmate, Lena Schellendal. It captures the raw, conflicted desires of adolescence, but it is also a novel about how we read. Stylistically distinct from Bergen's earlier novels, it uses footnotes for shifts in perspective and literary intertexts (particularly Kierkegaard) while relating much of the main action in vivid teenage vernacular. "I borrowed and pilfered from my experiences teaching high school English," says Bergen. "I wrote down the things they said in class off the cuff: their non sequiturs, the predilection for things philosophical, the leaps in logic, the

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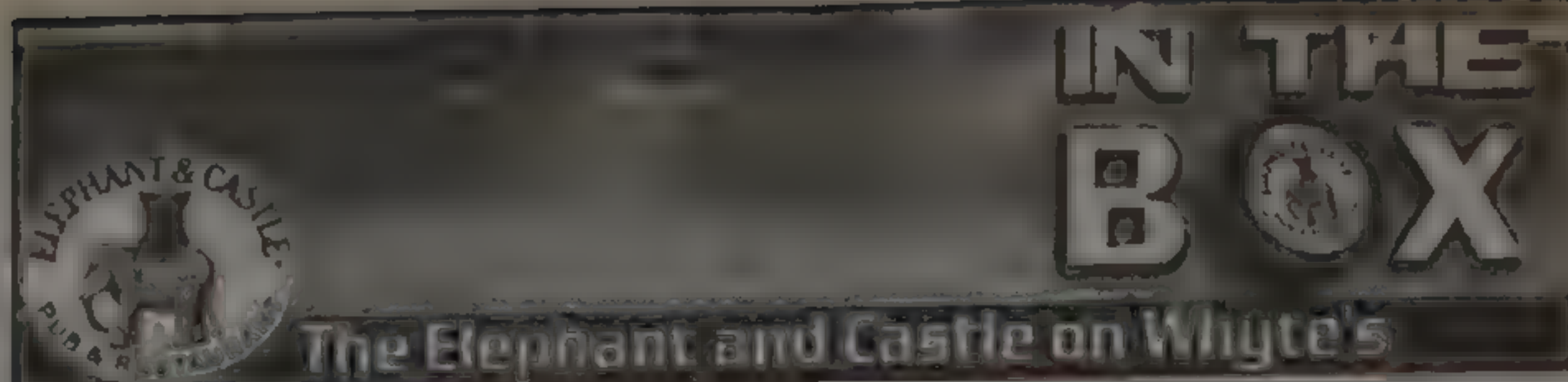
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By DAVID YOUNG AND JOHN TURNER

The Oilers won a game! The Oilers won a game! It took 21 days on the calendar and 10 games played, but the Oilers won a game. It happened Tuesday against the San Jose Sharks in a 2-1 battle. Ryan Smyth scored a goal and marked an assist coming off an injury that, strangely enough, occurred in the last Oiler victory. Stay healthy, Smyth. You're either a great player or really good luck.

John: As I made my way downstairs from the press box after Tuesday night's game, I noticed a large number of fans had remained in their seats, staring ahead at the ice, almost as if the game were still in progress. It

was the same stunned look you see on people who've witnessed something that they simply can't believe. And what did these fans just witness? Believe it or not, they just saw the Oil win a game. The team's last win came 10 contests ago. And it was one day short of a month since Edmonton last won a home game.

Dave: Ah, yes... February 11. Edmonton beat Toronto 5-4. It seems so long ago. Why, back then we were still in the midst of winter's icy grip. Things seemed so different. We were so young and carefree, making snow angels in the backyard, calling them Tie Domi and Darcy Tucker and then pissing on them. I can barely remember it. Although the Oilers hadn't won a game in 10 attempts, they did earn single points in overtime losses to Pittsburgh, Vancouver and Atlanta and Columbus.

John: The week got off to a dismal start again as Edmonton lost a game in St. Louis where Jussi Markkanen played great but received little help from the team in front of him. That was followed by the embarrassment in Columbus as Edmonton took the dreaded three-goal lead and pissed away two points after allowing the Blue Jackets to tie the game at three.

Dave: It feels like the top eight teams in the Western Conference are attending a very exclusive party and the Oilers are that jackass at the back door trying to smuggle outsiders into the bash. Hey, Nashville, come on in! How about you, Chicago? There's

room for everyone! Unfortunately there isn't room on this guest list. A few wins recently would have helped to shut the door, but now there are two or three teams only a few points behind the Oilers and they are playing well. That long winless streak has created a playoff race. Sure, it's exciting, but if I want excitement I'll go to Cook County Saloon and start cutting off mullets.

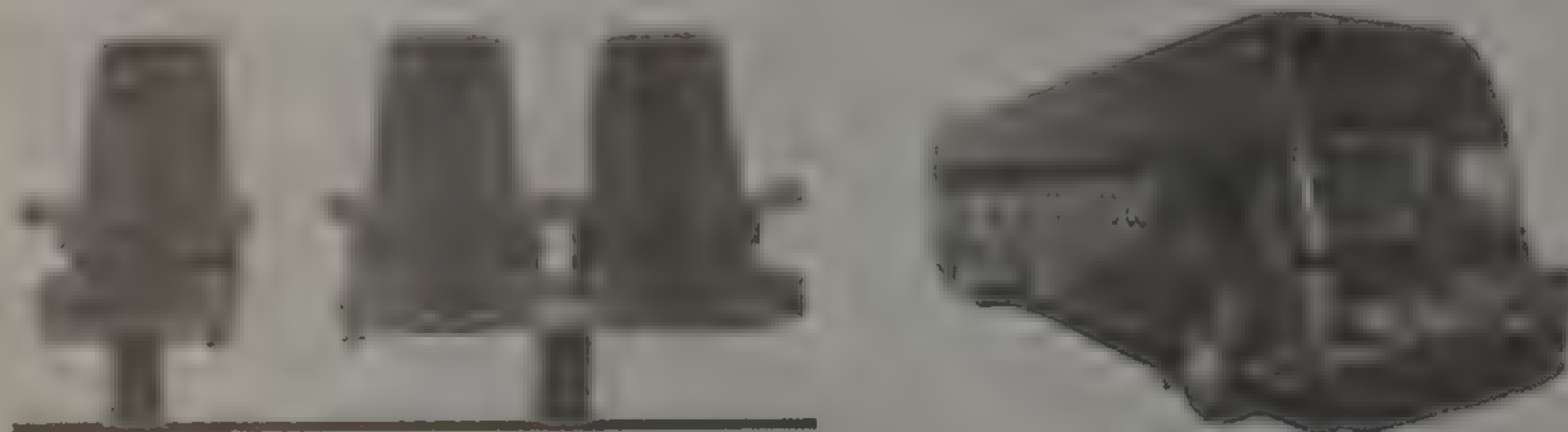
John: And then the Oil performed the unexpected and won a game against San Jose 2-1. Forget the fact that the Sharks only dressed 16 players; Mike Ricci and Jim Fahey were listed on the game sheet but neither played a minute. Edmonton did more than play a good game—they played a complete game. They even showed up for the third period. The Edmonton power play could still use some improvement, however, as they had a two-man advantage for more than a minute and passed the puck around the outside looking for the perfect shot. Why don't the players move around a little and create some open ice? I guess we'll have to take this one step at a time. The power play can wait—at least they finally looked like they wanted to win.

Dave: There was a buzz in the press box on Tuesday as everyone was saying, "Bettman's here, Bettman's here." I couldn't wait to see Bettman, as he is one of my heroes. I had some great questions for him but didn't get a chance to ask them. Sure, the other reporters asked about what he planned to do about diving and obstruction, which was good, but they didn't find out what he planned to do about the Joker and the Riddler. They also questioned him on the status of the hockey clubs in Ottawa and Buffalo, but they failed to ask him why Gotham City still doesn't have an NHL team. Strange. ☹

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Continued from previous page

movement from the banal to the exquisite all in one sentence."

Critics have often referred to Bergen's style as lean, his narratives sparse. To his mind, he wants to tell a story simply (though not simplistically), to catch the heart of a character without having to detail "the size of their eyebrows or psychological background." Working within a fictional aesthetic informed by Carver and Kundera, Bergen runs against the grain of the lyrical voice and sprawling scale of so much recent Canadian fiction. And there is also the uncomfortable thread of longing, and occasionally folly, running through his work. He is intrigued by the moments, he says, "where you turn in on yourself and say, 'What is there in the world that allows that person to have something—be it stuff or money or friends—and not me?'"

To yoke Bergen's writing to the Winnipeg zeitgeist is probably unfair. I know better. Intuitively, though, the connection persists. Writers, like wine, are the creation of soil and climate. (Alberta has a swaggering certainty about its place in the order of things that many local artists find provocative, even perversely stimulating.) It is simply more difficult to live among the hulking ruins of a distant generation's dreams than to be restlessly,

heedlessly building versions of your own.

Have you zined me lately?

The second issue of *Tangent*, an Edmonton litzine put together by Justin Keats, Aaron M, Paul Morris, and Katja Schiffer, will appear in the next few weeks at places like the Sugarbowl, Remedy and Café Mosaics. The January issue is an eight-page, photocopied, hand-stapled collection of poetry and artwork, much of it with a social commentary slant. Schiffer's Barbara Kruger-esque artwork, for example, contains the words "Walking to my hell/I looked around and saw millions/of tiny spiders/running through the grass." Driving force Paul Morris referred to the ominous quality of the zine's contents, and says he's been getting an unexpectedly enthusiastic response to the first issue via e-mail.

Fresh from political zine hotbed of Winnipeg, Morris immediately noticed Edmonton's impoverished zine culture when he recently moved here. Sadly, Morris says he will soon be pulling up stakes for Vancouver. According to *Broken Pencil* editor and zine guru Hal Niedzwiecki, "What makes a zine a zine is its dedication to the independent transference of thought on a non-commercial basis." In other words, enjoy *Tangent* while it lasts. The transience of zines is a function of their extreme openness; their ephemerality is their most shining feature. ☹

KÖLD

Köld presents the extreme Snow Zone

Warning: Köld front brewing.



God rest ye, Marriott gentlemen

A luxury hotel room made my stay at the redeveloped Kimberly resort that much sweeter

By STEVEN KENWORTHY

As soon as I opened the door to the hotel room I realized that I had brought the wrong kind of skiing buddy with me on this trip to Kimberly.

Not that Scott's a bad guy or anything, but the suite I was set up with was, well, sweet. The Trickle Creek Residence Inn by Marriott is the kind of place the average ski bum is more likely to work at than stay in. Our room came with a fireplace, two televisions, a balcony, a fully equipped kitchen and a bed that was so big I felt like wearing an avalanche transceiver just in case I got lost in it sometime during the night. Located right at the base of the resort's main high-speed quad, the Marriott is Kimberly's premier ski-in/ski-out accommodation and an ideal setting for long, romantic evenings with a ski bunny (or two, judging from the size of the bed). Unfortunately that wasn't in the cards for me.

The Marriott is the centrepiece of the new Kimberly Alpine Resort, which became part of the Resorts

of the Canadian Rockies empire when it was purchased from the community in 1998. What had once been a rustic little resort when I visited it five years ago has undergone some major changes. While the old base area and day-lodge still exist, the main hub of activity has been moved lower down the mountain where the shiny new Polaris Lodge (which houses most of the guest services and skiing-related amenities) sits alongside the Marriott. Between the two buildings is the North Star Express High-Speed Quad, a lift that has made two older chairs and a T-bar virtually obsolete.

Other recent development in the new base area includes several

steeper terrain and glades can be found off the Easter Triple Chair but it's all relatively mild compared to places like Kicking Horse and Lake Louise's upper mountain. There's night skiing off the quad chair and a well-maintained terrain park is accessible under the lights as well.

The ski resort is almost part of the town of Kimberly with just a short drive separating the two. Kimberly calls itself the Bavarian City of the Rockies and has a pedestrians-only area known as the Platzl, which is filled with shops and restaurants aimed at visitors. Think of Oktoberfest, only 12 times as long.

This weekend, Kimberly is hosting a pair of events that should

attract crowds about as diametrically opposite as you'll find in the ski world. From Friday to Sunday, the Canadian National Tele-

mark Championships are taking place with categories for everyone from Joe Citizen to competitive racers. And on Saturday, March 8, the hill is hosting the first-ever Campus Classic Slopestyle, a terrain park event that's open to post-secondary students from western Canada and the northwestern United States. In the evening, a "Balls to the Wall" night rail session is planned, so expect a party with plenty of frat-boy antics. And with any luck, at least one telemarker will attempt a few terrain park events for some cheap laughs. ☺



deluxe lodges, condo-motels and multi-family dwellings. It's all part of a 10-year, multimillion-dollar master plan that's aimed at making Kimberly a year-round, world-class destination—both the ski resort and the nearby Trickle Creek Golf Course can be serviced by many of the same facilities.

THE SLOPES AT KIMBERLY are an intermediate's dream but can be a bit tame for the advanced rider. There's a huge selection of wide, flat-groomed runs that roll gently down North Star Mountain. Some

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The EASYRIDER Condition Report

Local

Rabbit Hill - 70cm base, 11 cm of new snow in the last 7 days, All lifts & runs open
Snow Valley - 70cm base, 5 cm of snow, All lifts open
Sunridge - 70cm base, 7 cm of new snow, 10 runs and 6 lifts open

Alberta

Sunshine - 155 cm base, 25cm of snow in the last 7 days, 12 lifts 94 runs open
C.O.P - 100 cm base, 10 cm of new snow in the past 6 days, All lifts open
Lake Louise - 132 cm base, 14 cm of snow in the past 7 days, All lifts open
Wintergreen - 75 cm base, 20 cm of new snow in the past 4 days
Fortress - 100 to 140 cm base, 5 cm of new snow, 5 lifts/47 runs open
Marmot/Jasper - 87-95 cm base, 1 cm of new snow, 72/75 runs 8/8 lifts
Nakiska - 98 cm base, 0 cm of new snow, 4 lifts 32 runs open
Mt. Norquay - 125 cm base, 19 cm of snow in the past 7 days 25/28 runs, 5/5 lifts
Castle Mt. - 64-190 cm base, 29 cm of snow in the past 7 days, 55/59 runs

B.C.

Whistler - 198 cm base, 2 cm the last 7 days, Machine groomed
Silver Star - 173 cm base, 5 cm of new snow, 7 lifts and 100/100 runs open
Big White - 192 cm base, 1 cm of new snow, 13/13 lifts and 111 runs open
Apex - 136 cm base, 3 cm of new snow, 3 lifts and 58 runs open
Sun Peaks - 141 cm base, 23 cm of snow in the past 7 days, 9 lifts and 114 runs open
Fernie - 254 cm base, 1 cm of snow in the past 7 days, 10/10 lifts, 107/107 runs open
Kimberley - 106 cm base, 8 cm of snow in the past 2 days, 7 lifts, 75 runs open
Panorama - 277 cm of snow all season, 0 cm of new snow, 10 lifts and 95+ trails open
Fairmont - 6 cm of new snow, All lifts and runs open
Kicking Horse - 127cm base, 3/5 lifts & 73/78 runs open
Red Mt. - 200 cm base, 0 cm of snow in the last 7 days, 4/5 lifts, 83/83 runs open
Powder Springs - 69-179 cm base, 8 cm of snow in the past 3 days, All lifts open

U.S.A.

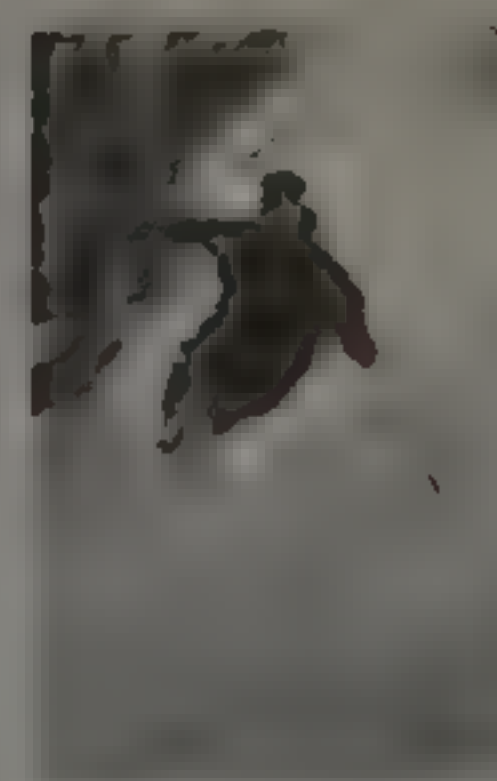
Big Mt - 180cm base, 8 lifts open
49 North - 139 cm base, 10 cm of new snow, All lifts open
Mt Spokane - 106 cm base, 6 cm of new snow, 100 % of lifts open
Big Sky - 141 cm base, 5-10 cm of new snow, 17/18 lifts open
Red Lodge Mt - 200 cm base, no new snow in past 24 hours
Schweitzer Mt - 163 cm base, 4 cm new snow, All trails open
Lookout Pass - 137 cm base, 4 cm of new snow, All trails open
Silver Mt Resort - 118 cm base, 5 cm of new snow, 80 % all lifts open

All conditions accurate as of March 6, 2003

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By HART GOLBECK

Mannequin skywalker

If you're heading to Fernie this weekend you're in for a real treat, as they're gearing up for the 25th anniversary of their annual Griz Days festival. There are numerous activities planned for the March 8 to 10 event (and even more parties to attend), but allow me to call particular attention to the Dummy Downhill competition. It's not too late to enter, but if you've never seen the event before, maybe you should stand back, watch the pros and take notes to prepare yourself for next year. Simply put, there are eight simple rules that dummies must meet to be eligible:

1. No living cells allowed in race.
 2. No remote controls or human contact during race.
 3. Dummy cannot be taller than six feet, lower than three feet or wider than three feet at the base. Maximum weight is 100 pounds. There is a weigh-in on race day.
 4. Only skis or snowboards allowed.
 5. Dummy names must be suitable for publication.
 6. Owners must clean up after themselves and retrieve all dummy parts.
 7. One team member must be at the top of the hill and one at the bottom.
 8. Gravel or dirt may not be used to weigh down your dummy.
- Prizes are awarded in many categories including best air, best disintegration, best stunt and hard luck. Entry fee is \$15 and spectators get in

for free. I'd enter my editor as he meets all the above criteria except #3. How unfortunate.

Extreme prejudice?

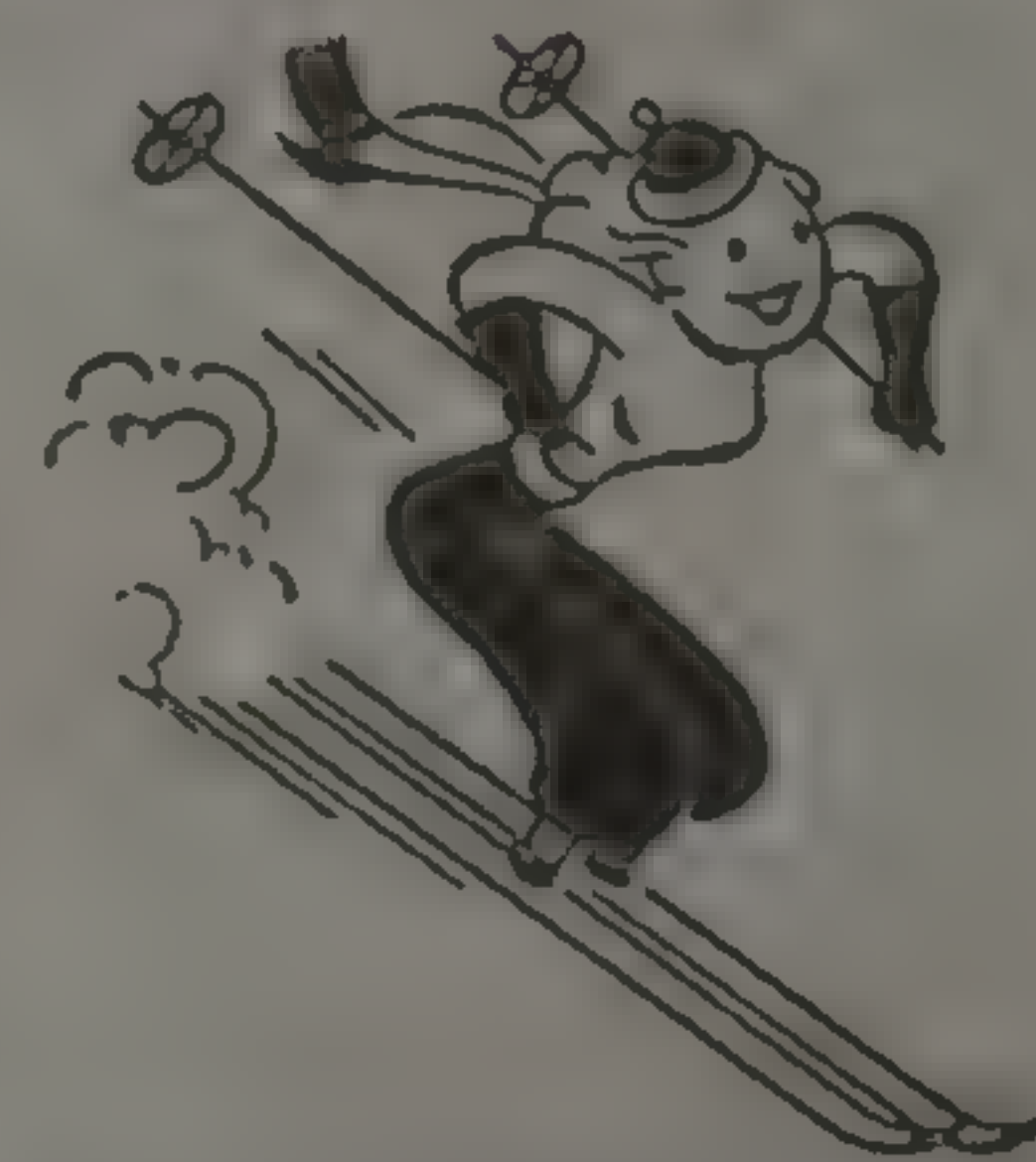
Although the Castle Mountain Resort does not condone or promote back-country extreme skiing or boarding, they sure do provide a lot of information about plenty of chutes and cliffs around their mountain range. Their website, www.castlemountain-resort.com, contains an extreme pictorial and testimonials devoted to a number of locations which their lifts don't service. It looks like a huge adrenaline rush (most of the pitches are steeper than 40 degrees) but I'm not too crazy about the numerous references to rock bands and dubious avalanche conditions. They do suggest that avalanche and high-angle rescue training are a prerequisite before you prepare to launch.

A cross to bear

Skiercross is coming to Nakiska for the March 15 to 16 weekend. Unlike other races, skiercross is a high-speed, full-contact event where only the fearless survive. (It's dubbed "the minute-long mob sprint to the bottom.") Along with the pros, there are six amateur categories with more than \$40,000 in prizes to be awarded. Racers qualify through time trials, then compete in the main event in which four skiers at a time battle their way to the finish. Contact Nakiska for more info and registration.

Jib Jam Wham Bam

Mount Norquay is hosting a Jib Jam on March 22 and 23. If you're a rider but not a rail slider this event, which is open to beginners, intermediate and advanced riders, is your chance to get out and learn from the pros and their coaches. The weekend will culminate in a Jib Jam, which is akin to a slopestyle competition with plenty of kickers and rails. ♡



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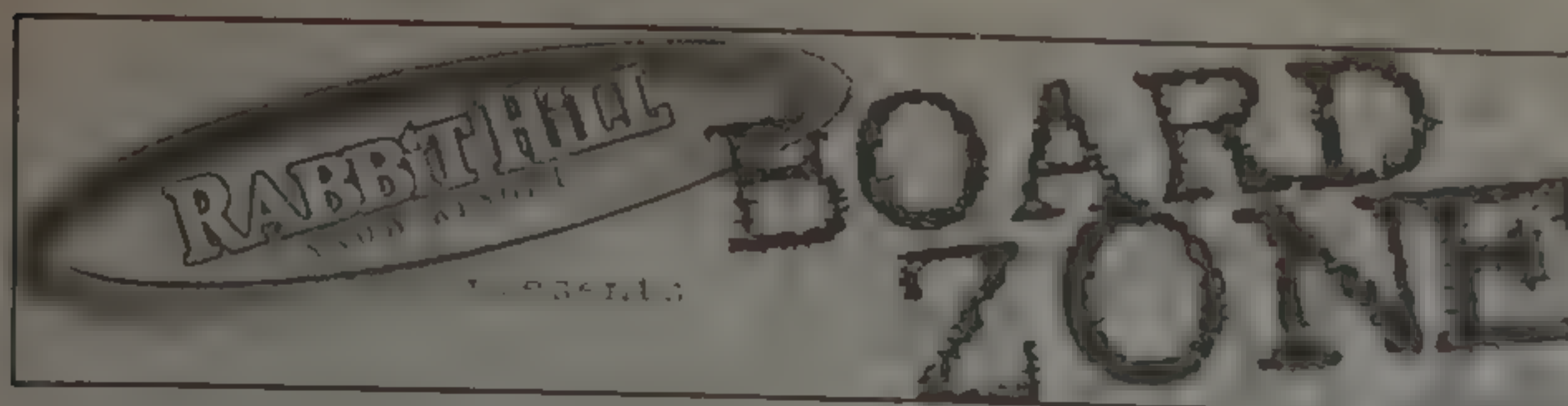
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BY DAN JANCEWICZ

Wax on, wax off

It's the last night before a trip to the mountains and you've forgotten to get your board waxed at the shop before it closed. The next day (at Sunshine, maybe?) you face a stupid number of flats and constantly get stuck.

Sound familiar? Well, there's no need ever to take your board for a wax again once you can do it yourself. This stupid-simple task may require you to spend a bit more time working than the pros, but if you factor in the drive-time (and the money) you'll save in the long run, it's well worth it—plus, you'll frequently wind up with a better-finished product.

First, buy some wax (making sure it's suited to the temperature you

expect to encounter at your hill of choice) and some base cleaner to spray and wipe off residue that could make your new layer less than absorbent. Before you get started, lay a few sheets of newspaper around your workspace to catch the melting wax. Work on a short table or workbench (one that will fit between the board's tip and tail) to keep the board from bouncing as you work. Plug in your iron—you'll probably want to buy an old one from a pawnshop or garage sale for this messy task—and set the power low enough so that when you apply the stick of wax it doesn't smoke as it melts. Keep the iron pointed down as you drip lines about an inch or two apart right across your board. Next, hold the iron on the board and melt the lines of wax into a thin layer across the base.

as you grab the desk and swing your lower half to the side. Lift your feet off the floor and you'll notice how your lower half will swing back to centre. So when you're finishing your turn and begin to unweight your downhill ski, if you're facing downhill, the spring will uncoil and bring your skis around the fall line. As they continue on their path, the coil will reload and set off the routine again.

Which brings me back once again to that same, tedious point I keep harping on: keeping your upper body balanced and facing down the fall line. (Just to clarify, the fall line is the imaginary line that a ball would follow if you placed it on the slope.) Now, just to confuse you even more, sometimes we don't ski the fall line. If we did, we would often end up in the trees outside the run. Sometimes we need to ski "off-line," a term that refers to moments when your upper body follows the path you are attempting to take. If we try to stay to the left of the fall line, our coiled approach is going to get uneven since our body will want to stay more right than left. In this situation, we need to use the muscles in our torso to keep facing in the direction we want to go. (World Cup racers, by the way, are concentrating on building these "core muscles" more than ever.)

So when your boss asks you why you're sitting at your desk and swinging back and forth, just tell him you're working on your coil. ☺



BY COLIN CATHREA

Curses! Coiled again!

I have written many, many, *many* times about maintaining proper body position through the different parts of a turn. (So I repeat myself. You think I'm *made* of ski tips?) But the gist of all those columns is this: you should have your upper body facing the direction you're travelling in and your lower half should steer your skis across the fall line and into the new turn. Short turns keep your body facing downhill most of the time; big, sweeping turns keep your upper torso more in the direction you're traveling down the hill.

In either case, your shoulders don't face in the same direction as your skis, an arrangement that creates an effect akin to a "wound spring" ready to uncoil and generate the energy you'll need to bring your skis around and into the new turn. You can practice this position the next time you're sitting in a swivel chair behind a desk—keep your upper body facing forward

Be sure to cover the nose and tail—the wax likes to roll off there. Also keep the hot iron moving quickly to avoid damaging the board.

After waiting about 20 minutes to half an hour for the wax to dry, use a scraper to remove just about all of the wax you just put on. Myself, I use two scrapers. The first is plastic and about 30 centimetres long—it allows me to take huge swaths off in only a couple runs. (Again, double-check that the nose and tail are well-scraped.) You'll need a two-dollar plastic-bristled vegetable brush and then one of those rough, green pot-scrubber squares (*not SOS pads*) to buff the base. Use only a front-to-back or back-to-front motion, looking for rougher spots that reveal extra wax you missed in your first scrapes. At this point, I use my second scraper, a smaller, metal one that allows me to apply more downward pressure. Excess wax will slow you down a lot. The new layer of wax should not be visible; instead, there should be a super-shiny sheen—you'll notice the colours in your base becoming much more vivid. The look of a slick base is enough all by itself to make me tear the old wax off on some high-speed blasts down the slopes!

Ideally, you should do a proper wax job before every trip to the mountains—those wipe-on waxes are really shit and only last about half a run before wearing out. Remember at the end of the winter to apply a thick coat of wax to protect your base during the off-season. Just re-melt, scrape, buff and you're ready to go again. ☺

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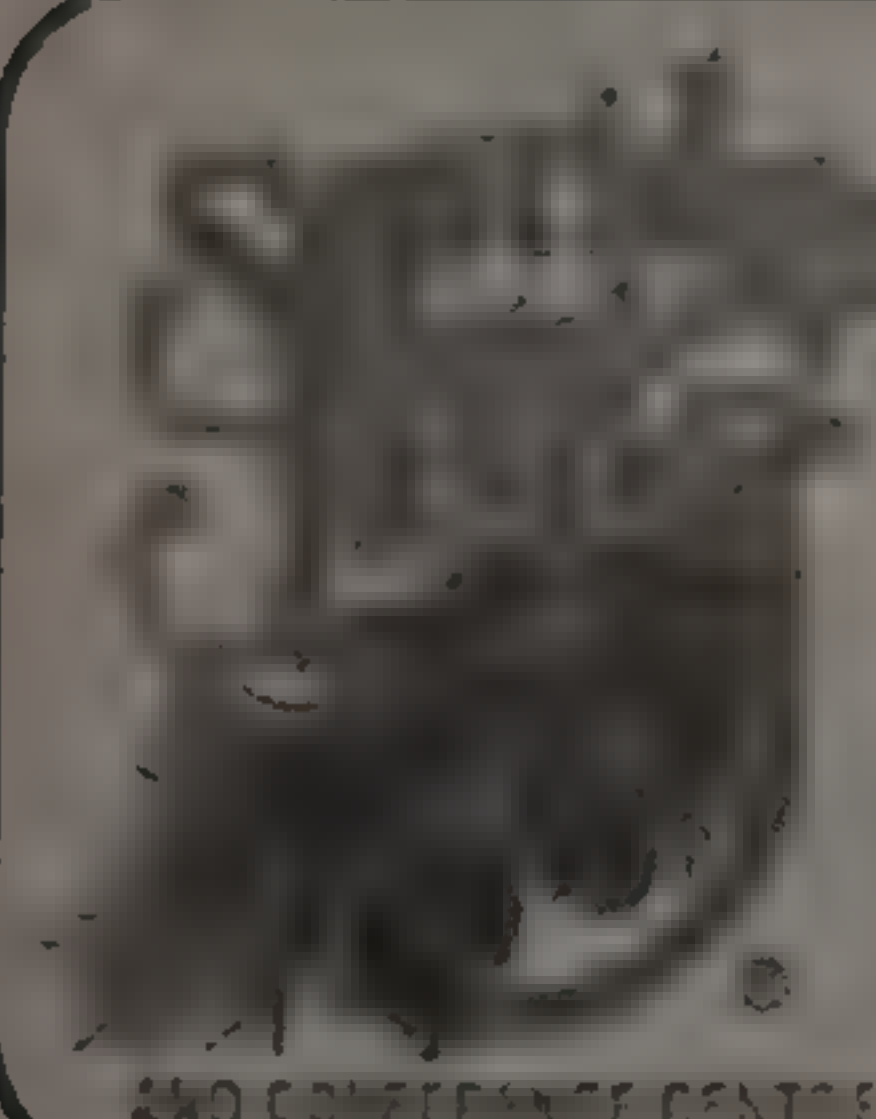
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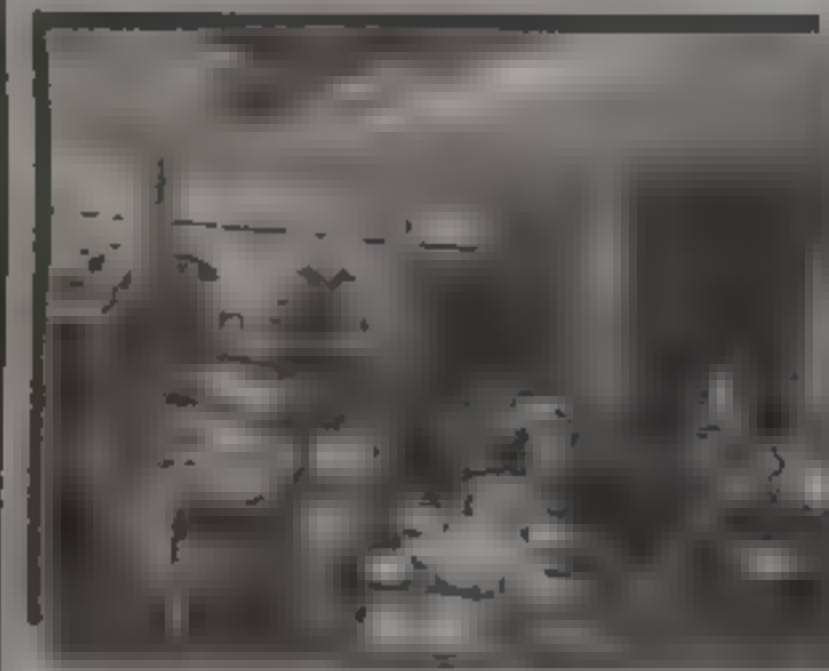
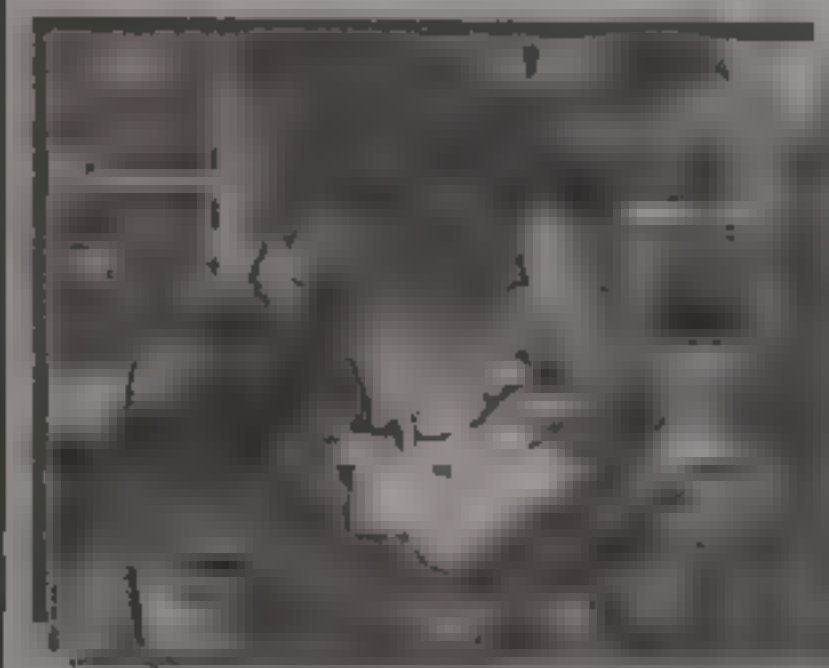
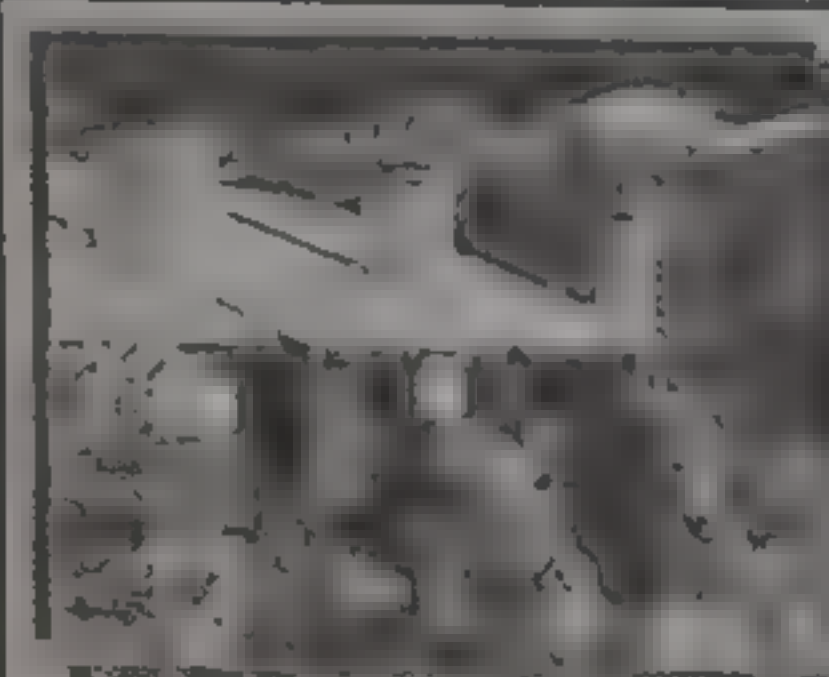
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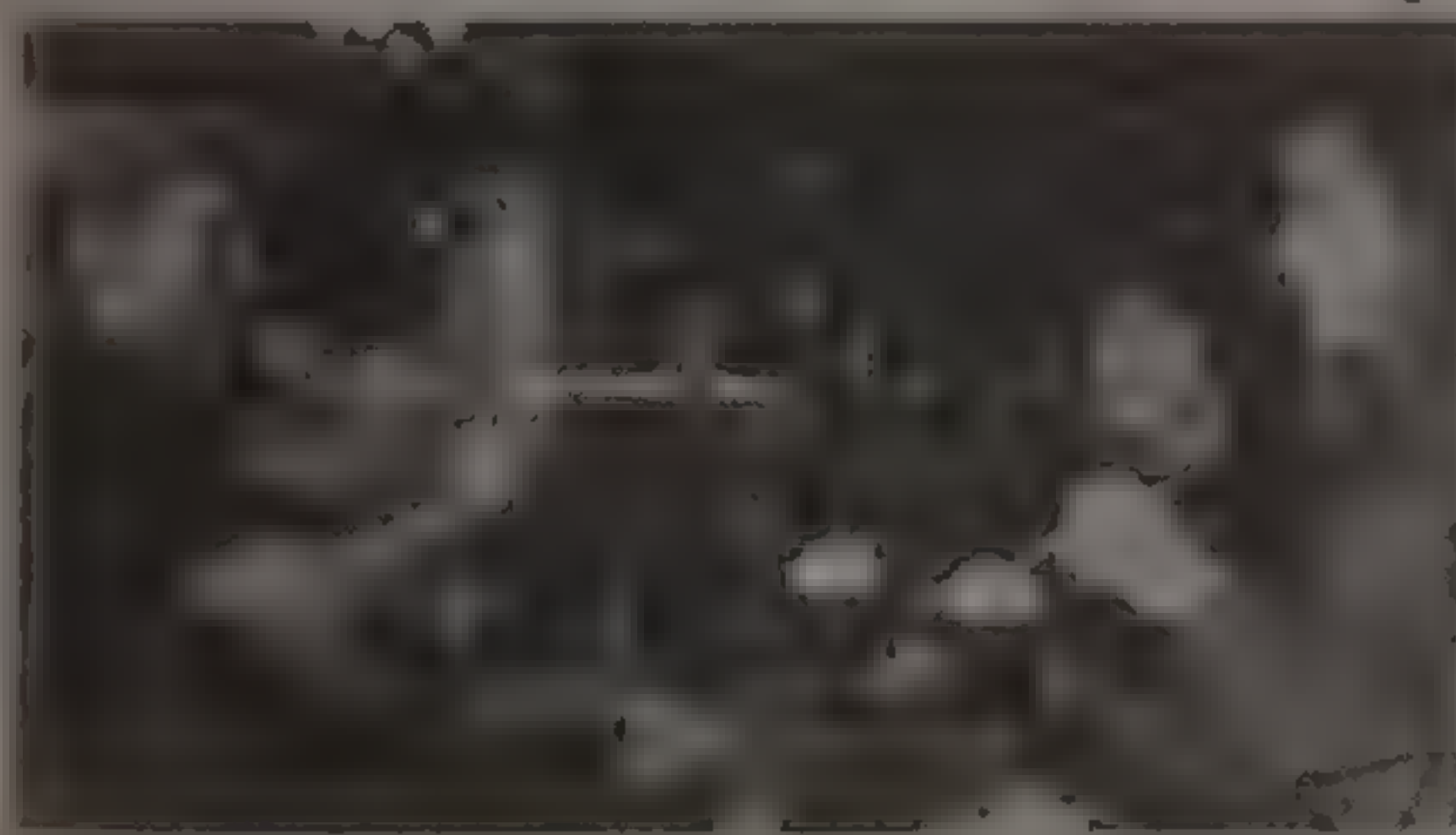


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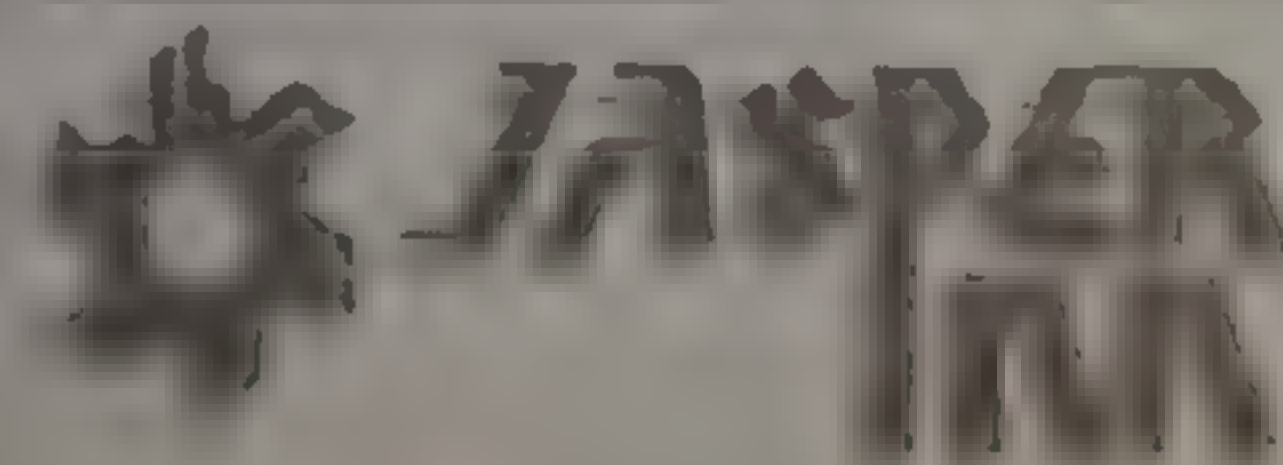
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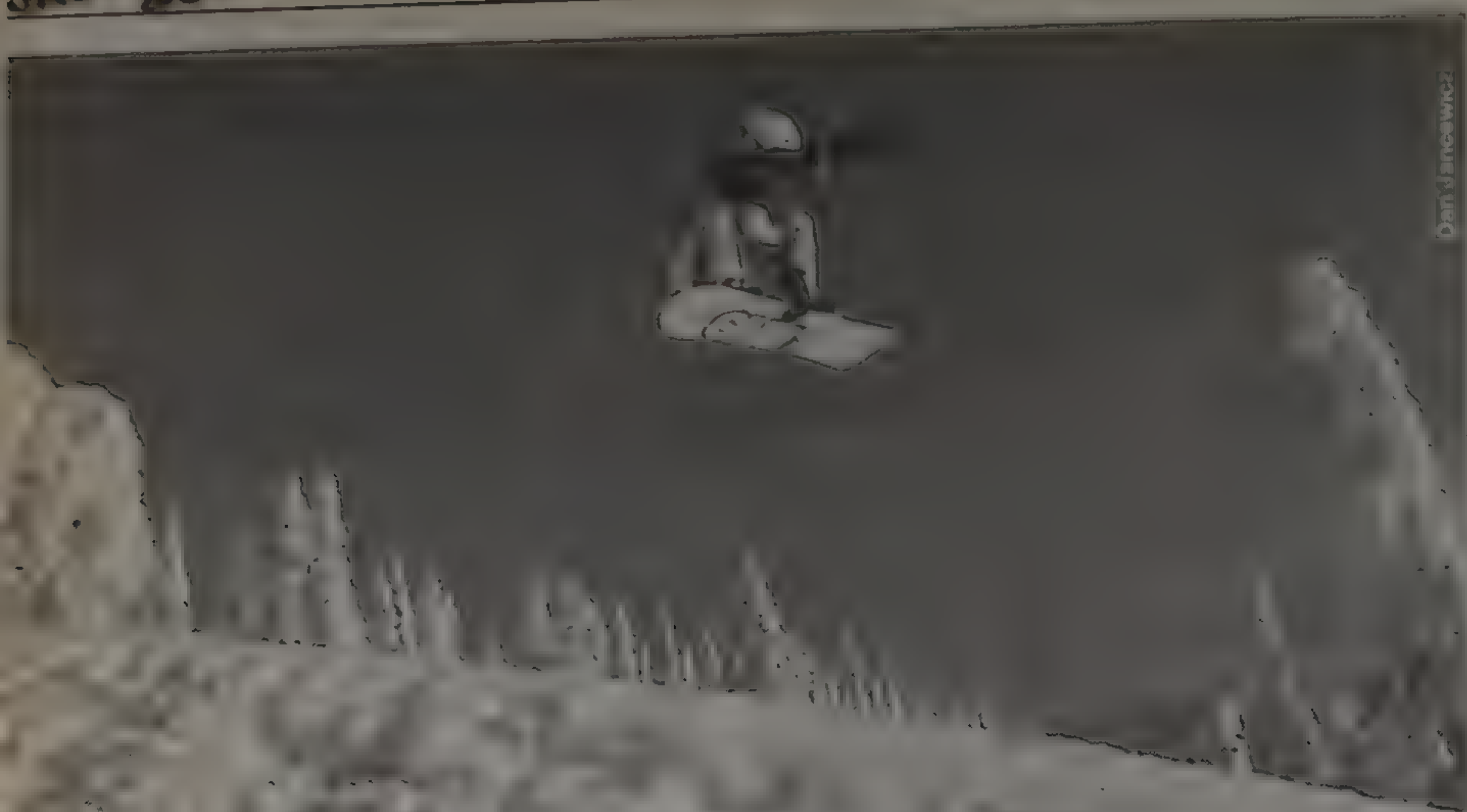
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Dan Jancewicz



Dan Jancewicz

Washington: monumental

Don't let the way it looks from a distance fool you: there's snow galore at Mt. Washington

By DAN JANCEWICZ

"No, Mount Washington is *not* in Washington state." That's the reply to what was almost always the first question people asked me when I mentioned that I was heading to the west coast to do some snowboarding at the end of February. The answer to the second most frequently asked question? "Yes, the boarding is damned fine."

Having on several previous occa-

sions travelled to Vancouver Island in the warmer months to bike, camp, surf, fish and hike, it had never

AREA

occurred to me to seriously inquire about the ski and snowboard resorts. This is, after all, primarily a summer hot spot—and besides, the moun-

tains looked a little too low and rolling to house any kind of decent ski resort. But don't let the fact that Mount Washington lies in the region with Canada's most temperate climate (and therefore the greatest number of seniors) fool you into thinking that this is a second-rate resort with nothing but soft runs for those suffering from osteoporosis.

I made that mistake as I stood just outside Courtenay and Comox, the oceanside towns nearest to the resort, checking out the mountain range. There hardly seemed to be any snow at all on the peaks. This would make me skeptical enough on its own—but add in the fact that I was wearing shorts and a T-shirt and hanging out on the beach in 15-degree weather—in February!—and I was nearly ready to pack it in. Really, how much snow could I expect?

Well, tonnes, actually.

MOUNT WASHINGTON, Vancouver Island's largest ski resort, is located approximately an hour north of Nanaimo via the new four-lane Highway 19 and about three hours north of Victoria. Take the highway north from Courtenay towards Campbell River. Soon, you'll come across the road signs which turn you in the right (that is, left) direction. You'll also start to see boarders and skiers hitchhiking from the base of the mountain. Pick these folks up if you have the room because it's the easiest way to get tips on which runs are best, how to access the out of bounds backside or find out what to do for fun in town at the end of the day. After only a few more minutes of driving, you'll be pleased to see vast amounts of white stuff collected in massive bowls on your ascent. Once I reached the top, I couldn't believe how expansive this mountain range really is, not to mention how much more rocky and jagged it was than it appeared to be from the road.

With an annual snowfall of approximately 860 centimetres, there's no way this place needs snow-making equipment, even in a year as lean as this one. I quickly learned from several locals that you can toss away notions of finding deep powder in these parts or the champagne powder that falls much farther into the interior—the climate is much too humid and the snow too wet, even in the colder months. You'll also need to make use of the whole mountain rather than stick to a few choice runs. Access the top and the glades via the Eagle Express Quad

and Hawk Six Pack for most of the day as there you'll find the snow to be drier, deeper and less tracked. Once the sun softens up the corny and somewhat sketchy rides between Whiskey Jack chair and Sunrise Quad by early afternoon, it becomes very much worth going out there. Besides, the lineups at the Hawk were exasperatingly long on this particularly sunny weekend. Even on Monday, the place was crawling with truants! Still, you might want to make an effort to ride on the weekdays (which are at least comparatively less crowded) and avoid the weekend rush.

Mount Washington's runs made up for their comparative shortness with challenging steeps and freestyle parks. What many resorts would call double-blacks, Washington calls single diamonds. As well, there are plans to have even more difficult runs cut out around the other side of the peak to new terrain which will be called the Outback. Check out their two terrain parks with rails, tabletops and kickers with good, steep landings, as well as a really high-walled halfpipe and a boardercross.

AT THE END OF THE DAY, you'll more than likely be kicking yourself for not having arrived earlier. Despite the availability of parking spaces, the lots are narrow and long, which means a lengthy trek for skiers and their armloads of equipment all the way to the back-up RV parking. On weekends, this place could really use a small parking lot shuttle *à la* Mt. Norquay. One other minor quibble are the reminders that, unlike Alberta's main ski resorts (which are located within provincial and national parks), Mount Washington has huge swaths of clear-cut terrain nearby, which makes the view downhill from the chairlifts quite disappointing. On the whole, though, it was rather refreshing to visit a leading regional B.C. resort that's expanding at a more leisurely rate than the likes of Whistler or Big White; the circus-like atmosphere at those locations often defeats the very motives you had for going there in the first place.

With its varied terrain, massive amount of snow and proximity to what, if you ask me, is Canada's best range of year-round outdoor activities, Mount Washington is a resort you must visit. It hasn't gone crazy trying to provide every on-hill amenity known to man, but it delivers on the one thing the locals keep coming back for every winter—quality shredding. ▽

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KINGSWAY GARDEN & SOUTHGATE MALLS

Self-regarding Henry

Workaholic punk icon Henry Rollins is very accustomed to public speaking

By DAVE JOHNSTON

Henry Rollins would be a good neighbour. "If I moved in next door and your place was burglarized, you'd know that it wasn't me," he quips. "You could leave your children with me for an afternoon and know that no harm would ever come to them—I would put my own life ahead of theirs."

But look at him—the military haircut, the militant gaze, the hulking physique. Rollins fronted Black Flag, one of the fiercest, most lethal punk acts in history. He's made himself bleed, and he has the immortal Iggy Pop lyric "Search and Destroy" tattooed over his shoulder blades. "I wouldn't call myself well-adjusted, no," he admits. "You wouldn't expect a Christmas card from me, and if you sent me one, I wouldn't open it. However, if I shook it and either a picture of a naked woman or a cheque fell out—well, then I'd give it some attention." He laughs.

Rollins wouldn't want someone judging him by his appearance, and he's learned to do the same. It's the virtue of age, of having spent the past 20 years of his life as an iconic figure for millions of punks, starting with his tenure as vocalist for Black Flag in the 1980s to his own Rollins Band of today, building a publishing empire (2.13.61, named for his birthdate) and an acting career at the same time.

Yet it's his place as a monologist that has given Rollins his widespread popularity. Starting out as readings to fill in the gaps in touring schedules for the bands, his lengthy one-man rant sessions took on a life and popularity all their own, to the point where Rollins must now book separate world tours for his musical and non-musical performances. Peppered with irony and self-deprecating humour, the talks touch on anything that ricochets inside his thought patterns, from the recent Nobel Peace Prize nomination for U2's Bono ("If you're a guy in sunglasses that hangs out with the Pope," he remarks, "then I know your albums are going to suck") to the impending war in Iraq.

"It isn't the conflict itself that bugs me—it will be brief and memorable," he says soberly, "but the post-Saddam situation in the Arab world and what kind of place America will have in that. The extent to which the American leadership has destabilized the UN will be something that we will be really pay for in the years to come. That scares me. And America setting a precedent with a pre-emptive strike as well—what does that say to

North Korea? Are they the next people to stick their chins out and say, 'You want some of this?' Do we have to go get them next? Are we going to become this clearing house for whoopin' global ass? And if that's the case, I think we're going to lose one of these conflicts. There's no win in these situations anyway—all you do is kill a whole bunch of people."

PRISON HAS ALSO WEIGHED heavily on Rollins's mind since last year, when the plight of the West Memphis Three came to his attention. In 1994, three Arkansas youths—Damien Echols, Jason Baldwin and Jessie Misskelley—were found guilty of killing three eight-year-old boys, despite claims that no physical evidence was ever presented to link any of the three to the murders. Echols is currently on death row, while the

PREVIEW SPOKEN WORD

other two are set for life behind bars. The case, which was documented in Mara Leveritt's book *Devil's Knot* and the 1996 documentary film *Paradise Lost*, has become a symbol of what Rollins calls a "thoroughly botched" American legal system which, in his view, winds itself into endless litigation and little true justice.

"There are a few countries in the world I would rather get tried in, like England, Canada or Germany, where I think you would stand a better chance being black," he says, putting himself in the trio's shoes. "I would take my chances as a black, 19-year old male in Toronto more than I would in Mississippi."

Rollins continued his practice of donating proceeds from

his various endeavours to socially-relevant (and motivated) charities by recording *Rise Above*, a collection of classic Black Flag songs anchored by the Rollins Band and featuring guest performances by luminaries like Chuck D, Mike Patton and Iggy Pop. "By the end of the sessions, I couldn't walk," he says about making the disc, a process that took six months. "It was exhausting, both physically and emotionally. It took everything out of everyone. But it completely rocked."

A SUBSEQUENT TOUR is planned for the spring, almost immediately after the conclusion of Rollins's spoken-word jaunt, and he can hardly wait. It's the only world he's known since he was 20, he says, and it's become the only context in which he's able to relate to people. As fame and success crept into his life, Rollins drew himself further into a personal sanctum, eschewing the wild life for a monastic existence focused on work. "I would rather be onstage than be at home," he says. "But I'd rather listen to music in my living room than go to a club and listen to it. I don't drink and I don't hang around with a bunch of people. I'm not anti-person, but I prefer my own thoughts, books, records and films to a night out with the guys. To me, that would be super-boring."

"I feel socially malformed," he continues. "I went right from my teenage years to being onstage [with Black Flag]. I've been signing autographs since I was 20 and it's kinda what I know. I grew up in public in a certain way, and you end up knowing more about the road than family. People like Reba McEntire, who started out very young, will tell you the same thing—growing up in gas stations, moving vehicles and backstage means you relate to people in terms of being an audience. I deal with people either in a state of gratitude or inquiry—and knowing next to nothing about them. By virtue of that circumstance keeps you looking at everyone else from across the water."

But he has no regrets. "I've had an amazing time," he says. "Like they say, I've seen a million faces and I've rocked them all. I've met some really fascinating people. Not to say that plumbers or something are boring, but when you meet people who have gone through extraordinary events in their lives and they want to meet you, I wouldn't trade that for anything at all. At this stage in the game, where I can have 20 years of hindsight as a rational semi-adult, the best thing is the humility everything has given me, and the gratefulness of being alive." ▀

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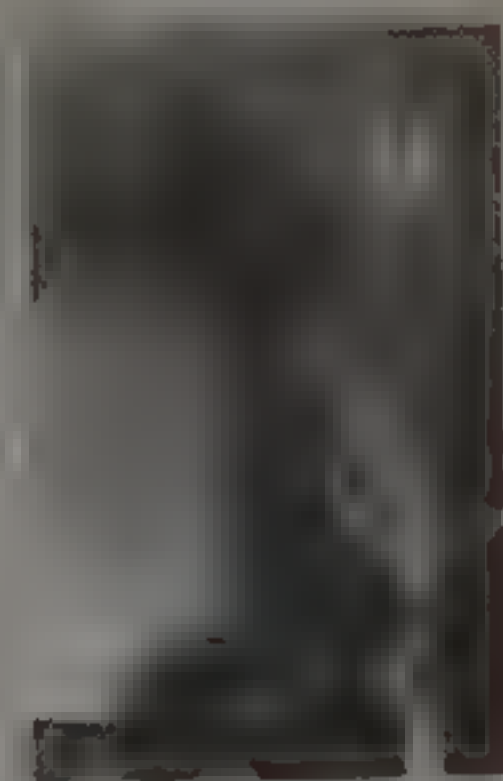
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MUSIC



music notes

By PHIL DUPERRON

Greetings, Master Bates

Big John Bates and the Voodoo Dollz • With the Raygun Cowboys and the Open Wounds • New City • Thu, Mar 6 The idea of a hell-bent psychobilly band joining forces with two gorgeous, PVC-clad burlesque dancers sounds too good to be believed—a promoter's wet dream come true. So why did it take two years for Vancouver's Big John Bates and the Voodoo Dollz to tour their

own country?

Frontman Bates says Canadian bars were actually too timid to book them at first and half of them didn't even know what "psycho" was. But now that Bates has years of American and European tours under his belt, Canada is finally ready for him and his band—and people can't seem to get enough. "After they see us, they're all over us," says Bates over the phone from Red Deer. "There's a lot of entertainment value. It's visual, it's audio. It's got everything going on. It's a bit risqué, but it ain't a sex show either."

The band just released *Mystiki*, their second disc of high-octane psychobilly, and they've unleashed their musical onslaught upon a long string of unsuspecting towns and cities from Vancouver to Saskatoon. Liberal countries like Spain and Germany don't shy away from the sexually charged antics of belly-dancin' bass player sCareoline or Bombshell Betty and Li'l Baby Chaos, the naughty nurses of the

Voodoo Dollz. But what will Canada's Bible belt think?

"They were a little leery of the show in Saskatoon, but we'll see how it goes," Bates says. "We've already been shut down in Vegas—I mean, what the hell can Saskatoon do to us?" Wow—what does it take to get censored in a town whose nickname is Sin City? "Simulated sex onstage" is Bates's answer. Plus, somebody in the crowd brought their kids and took offense to the Voodoo Dollz. The band went on, but the girls had to sit the show out. "I don't know," mutters Bates. "Whenever I see a burlesque show, I don't bring my kids."

Betcha by golly Wowzers

The Wowzers • With the Uncas Old Boys and the George Bushes • New City • Fri, Mar 7 The Wowzers have a band name that sounds like they might be one of those fake bands who'd occasionally guest-star on

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LIVE MUSIC

BLUES ON WHYTE
Junior Watson; no cover

CASINO (YELLOW-HEAD) Lisa Hewitt (country)

FOUR ROOMS (DOWNTOWN) Melody Diachun (Vancouver vocalist)

FOX AND HOUNDS
Costume Party, Dewie

KINGSKNIGHT PUB
Reagan's Cousin

LION'S HEAD PUB
Richard Blaze

NEW CITY LIKWID LOUNGE
Cloned, Slow Children Playing

ROSE AND CROWN PUB
Deborah Lauren

SHERLOCK HOLMES (CAPILANO) Tim Becker

SHERLOCK HOLMES (DOWNTOWN) Derrick Sigurdson

SHERLOCK HOLMES (WEM) Sam August

SIDETRACK CAFÉ
Matthew's Grin (tour Kickoff party); \$5 cover

URBAN LOUNGE AND WHISKY GRILL Granny Dynamite

YARDBIRD SUITE
Transfigured Night (Collective Improvisation, Real-Time Creation), Bill Richards-Flux, Lane Arndt-Tin Trio; 8pm show; \$10 adult, \$5 student/senior

DJS

THE ARMOURY Top 40 with Lo Ball Night

ELEPHANT AND CASTLE ON WHYTE
Sleeman Method Thursdays; hip hop, downtempo w/DJ Headspin

HALO Fashion Series \$503 Urban: house with Andy Pockett

MAJESTIK House/breaks with Tripswitch, Sweetz, and guests

POWER PLANT Higher Education: house/techno/trance with Abacus, Trapz and guests

RUM JUNGLE Ladies Night: top 40

VUE WEEKLY

Thurs

FRI
LIVE MUSIC

A STAR Misery Signals, Savannah, The Wolfnote; 9pm door, 10pm show

BLUES ON WHYTE
Junior Watson: \$3

CAPITOL HILL PUB
Dan Sinasac

CASINO (EDMONTON)
Stars Tonight (tribute show)

CASINO (YELLOW-HEAD) Lisa Hewitt (country)

FOUR ROOMS (DOWNTOWN) Melody Diachun (Vancouver vocalist)

FOUR ROOMS (ST. ALBERT) Craig Giacobbo

FOX AND HOUNDS
Cloned, Slow Children Playing

HIGHRUN CLUB Souled Out

J.J.'S PUB Blue Gator (rock)

KINGSKNIGHT PUB
Secret Sauce

L.B.'S PUB Mr. Lucky; 9:30-2am; no cover

LION'S HEAD PUB
Richard Blaze

LONGRIDER'S Larry Berrio and the Boys from Ontario; 7pm door

NEW CITY LIKWID LOUNGE Uncas Old Boys, The Wowzers, The George Bushes

OSCARS PUB Frances and Johnny

RED'S Sinclair

ROSE AND CROWN PUB
Deborah Lauren

ST. BASIL'S CULTURAL CENTRE Full Moon Folk Club presents Cheryl Wheeler • \$16 (children under 12 half price, at the door only); tickets available at TIX on the Square (420-1757), South Side Sound

SEEDY'S Red Hot Lovers, Lavalanche

SHERLOCK HOLMES (CAPILANO) Tim Becker

SHERLOCK HOLMES (DOWNTOWN) Derrick Sigurdson

SHERLOCK HOLMES (WEM) Sam August

SHERLOCK HOLMES (WHYTE) Jimmy Whiffen

SIDETRACK CAFÉ
Vedanta, Exit 303, Haven; \$8 cover

TIM'S GRILL Brian Gregg and Patsy Amico (folk); 9:30pm; no cover

URBAN LOUNGE AND WHISKY GRILL Granny Dynamite

YARDBIRD SUITE P.J. Perry Quartet; 8pm door, 9pm show; \$12 member, \$16 guest; tickets at

DJS

THE ARMOURY Top 40 with Lo Ball Night

ELEPHANT AND CASTLE ON WHYTE
Sleeman Method Thursdays; hip hop, downtempo w/DJ Headspin

HALO Fashion Series \$503 Urban: house with Andy Pockett

MAJESTIK House/breaks with Tripswitch, Sweetz, and guests

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RUM JUNGLE Ladies Night: top 40

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Sherley Jones Trio

CLASSICAL

MUTTART HALL
Edmonton Classical Guitar Society presents Johan Fostier (guitar); 8pm; \$16, \$13 student/senior/ECGS members; tickets available at Avenue Guitars, The Gramophone, TIX on the Square (420-1757)

WINSPEAR CENTRE
The Edmonton Symphony Orchestra celebrates the bicentennial of Hector Berlioz with Simon Streatfeild (conductor), and Agathe Martel (soprano); 8pm; \$22 and up, student/senior discounts available, \$15 student rush seating available one hour prior to concert time; tickets available at Winspear Centre box office (428-1414)

DJS

THE ARMOURY Heaven and Hell; top 40 dance/retro

BACKROOM VODKA BAR Top 40 with Sunni Sidhu

BOOTS Retro Disco: retro dance

BRONZE ON 5TH Friday Night Fever: top 40/hip hop/R&B

BUDDY'S NIGHT CLUB
Top 40 with DJ Arrowchaser

CALIENTE NIGHTCLUB
Funktion Friday: hip hop/R&B with DJ Invoiceable, MC J-Money

CLIMAXX AFTER-HOURS House/trance with Mr. Anderson, Shortee

COWBOYS Ladies Night: top 40

HALO Pulse: progressive with Darcy Ryan, Mike Shoaf

JOINT NIGHTLIFE Fresh Fridays: R&B/hip hop with Urban Metropolis

MAJESTIK Hip hop with DJs Suspect, Jpleeze and Westkeyzel

THE ROOST House with Alvaro, Headspin, Diabolik, Topaz, Yvo

THE ROXY Top 40 with DJ Extreme

THE SAVOY Eclectronica with DJs Bryana, Chris

STARS NIGHTCLUB
Retro, classic rock, top 40 with DJ ii(pie) and DJ Empathy; 9pm door

THE STONEHOUSE PUB
Top 40 with DJ Clay

SUBLIME Hard dance with Astrotrip; \$2

TONIC AFTER DARK
Fluid Fridays: top 40/dance with DJ Philler

Y AFTERHOURS F&@K It Fridays: house/hard dance/d 'n' b with Tripswitch, Sweetz, Remo, Bounce, Old Bitch, Jameel, LP,

Degree and MC
Flowpro, Colin Rutt

SAT
LIVE MUSIC

A STAR Texas Blood Money and the Open Wounds; 9pm door, 10pm show

BLACK DOG FREEHOUSE Los Macos; 4-6pm; no cover

BLUES ON WHYTE
Junior Watson; \$3

BOONIE DOON COMMUNITY HALL
Alberta Roots Music Society presents Seanachie, Down to the Wood; \$12 adv, \$15 at door; tickets at Blackbyrd Myoozik, Myhre's Music, Sound Connection, TIX on the Square

CAPITOL HILL PUB
Dan Sinasac

CASINO (EDMONTON)
Stars Tonight (tribute show)

CASINO (YELLOW-HEAD) Lisa Hewitt (country)

EDMONTON BAHÁ'Í CENTRE Maria Dunn (Celtic); University of Alberta Indian Music Ensemble (classical Indian music); 7:30pm door; free

FOUR ROOMS (DOWNTOWN) Brett Miles

FOUR ROOMS (ST. ALBERT) Craig Giacobbo

FOX AND HOUNDS
Blind Master Poe, The Drogues, Divide by Zero

J.J.'S PUB Blue Gator (rock)

KINGSKNIGHT PUB
Secret Sauce

L.B.'S PUB Mr. Lucky; 9:30-2am; no cover

LION'S HEAD PUB
Richard Blaze

LONGRIDER'S Larry Berrio and the Boys from Ontario; 7pm door

NASHVILLE'S ELECTRIC ROADHOUSE
Trooper; \$10; tickets at TicketMaster

OSCARS PUB Frances and Johnny

POWER PLANT
Nevertheless, The Franklins, The Metric System, and guests; 8:30pm; no minors; \$7 at door

RED'S Serbian Community Hall

SEEDY'S Wendy McNeill, Roger

SHERLOCK HOLMES (CAPILANO) Tim Becker

SHERLOCK HOLMES (DOWNTOWN) Derrick Sigurdson

SHERLOCK HOLMES (WEM) Sam August

SHERLOCK HOLMES (WHYTE) Jimmy Whiffen

DJS

THE ARMOURY Top 40 dance

BACKROOM VODKA BAR Flava: hip hop with Shortround

BOOTS Flashback Saturdays: retro dance/house with Derrick, Manny Mullaatto

BUDDY'S NIGHT CLUB
Animal Night: top 40 with DJ Arrowchaser

CLIMAXX AFTER-HOURS
Wil Danger, Tomek, LP, Protégé (house/hard dance)

DONNA'S Jungle Love: d 'n' b with DJ Celcius and guests

HALO For Those Who Know: deep house with Junior Brown, Remo, Todd Omotani (Vancouver)

MAJESTIK Ladies Night: House/progressive with Anthony Donohue, Derkin, Juicy

THE ROXY Top 40 with DJ Extreme

THE SAVOY Deep house with Ariel and Roel

STARS NIGHTCLUB
Acid, Techno, Trance, House, alternative with DJ Rage; 9pm door; no cover until 10pm

THE STONEHOUSE PUB
Top 40 with DJ Clay

SUBLIME House/trance with Manny Mullaatto and

SIDETRACK CAFÉ
Pocket Dwellers, J.I.F.; \$8 cover

SPORTSMANS CLUB
Update

SUGAR BOWL Bob Snider; 8pm; \$10

URBAN LOUNGE AND WHISKY GRILL Granny Dynamite; \$5 cover

YARDBIRD SUITE P.J. Perry Quartet; 8pm door, 9pm show; \$12 member, \$16 guest; tickets at TicketMaster

CLASSICAL

ST. GEORGE'S ANGLICAN CHURCH
11733-87 Ave, 944-4209
Music From Hot Countries: VIVACE (Very Interesting Variety of Chamber Music Ensemble) presents tangos and other music with a Spanish and South American flavour with Kathleen Schoen (flute), Thomas Schoen (violin), Marian Moody (viola), Diana Nuttall (cello); tickets at Gramophone

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The Edmonton Symphony Orchestra celebrates the bicentennial of Hector Berlioz with Simon Streatfeild (conductor), and Agathe Martel (soprano); 8pm; \$22 and up, student/senior discounts available, \$15 student rush seating available one hour prior to concert time; tickets available at Winspear Centre box office (428-1414)

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Acid, Techno, Trance, House, alternative with DJ Rage; 9pm door; no cover until 10pm

THE STONEHOUSE PUB
Top 40 with DJ Clay

SUBLIME House/trance with Manny Mullaatto and



Locks Garant

TONIC AFTER DARK
Surreal Saturdays: top 40 dance with DJ Philler

WINDSOR BAR AND GRILL Sonic
Assimilation: electronica with Lowtek, Waterboy, Mmm, 68K, Galatea

Y AFTERHOURS
Mayhem Saturdays: house/trance/hard dance/breaks with Charlie Mayhem, Crunchee, Anthony Donohue, David Stone, Derkin, Juicy, Donovan, Jaw-Dee, Dave Thierman, Mike Shoaf

SUN LIVE MUSIC

BLUES ON WHYTE
Harpdog Grown, Graham Guest, Ken Hoffman and Clayton Sample

JOHN L. HAAR THEATRE Guitar concert; \$5 adult, \$3 student/senior

RED'S Marky Ramone and the Speedkings, The Kasuals, The Franklins, The Homewreckers; all-ages licensed event; 7pm door, 9pm show

YARBIRD SUITE
Meatly Diachun Quartet; 7:30pm door, 9pm music, \$11 member, \$15 guest; tickets at TicketMaster

CLASSICAL

CANADIAN UNIVERSITY COLLEGE Leslie Newman (flute); 7pm; \$15 adult, \$7 student/senior

CITY HALL Edmonton Youth Choir, Mount Royal Youth Choir; 1-3pm; free

ST. ANDREW'S UNITED CHURCH Laurels for Daphne: The Edmonton Recorder Orchestra performs with the Weekes Ensemble and poet E.D. Blodgett; 3pm; \$10, \$7 student/senior

WEST END CHRISTIAN REFORMED CHURCH Chorus of Hope: choral music in support of Change for Children's community development projects in Latin America featuring the Cantillon Children's Choir and Global Voices; donation requested

WINSPEAR CENTRE
The Edmonton Symphony Orchestra celebrate the bicentennial of Hector Berlioz with Simon Streatfeild (conductor), and Agathe Martel (soprano); 2pm; \$22 and up, student/senior discounts available, \$15 student rush seating available one hour prior to concert time; tickets available at Winspear Centre box office (428-1414)

DJS

BACKROOM VODKA BAR Moonlight Cinema (chilled beats and movies)

BLACK DOG FREE-HOUSE What the Hell: downtempo/funk with Tryptomene

BRONZE ON 5TH Industry Night: top 40

CALIENTE NIGHTCLUB

Ladies Night: hip hop/R&B with Invoiceable, MC J-Money

MAJESTIK Breakfast at Tiffany's: hard dance/house with Tiff-Slip, Derkin, Anthony Donohue and guests

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RUM JUNGLE Industry Sundays: top 40

MON LIVE MUSIC

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SHERLOCK HOLMES (WEM) Tony Dizon

SIDETRACK CAFÉ The Trucks

DJS

THE ARMOURY House with Junior Brown

BACKROOM VODKA BAR Local Motive: trance/house/breaks with DJ Waterboy, guests

TUE LIVE MUSIC

BLUES ON WHYTE
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SHERLOCK HOLMES (DOWNTOWN) Tim Becker

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WINSPEAR CENTRE
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Top 40 with DJ Stephan

ELEPHANT AND CASTLE (WHYTE) Sleeman Method Tuesdays: hip hop, downtempo with DJ Headspin

MAJESTIK DJ Karaoke: open decks with Derkin

WED LIVE MUSIC

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Junior Watson; no cover

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BACKROOM VODKA BAR Whyte House Wednesdays: house with Ariel and Roel, Winston Roberts

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Top 40 with DJ Stephan

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MAJESTIK I Love Techno: techno/tech house with Neal K, guests

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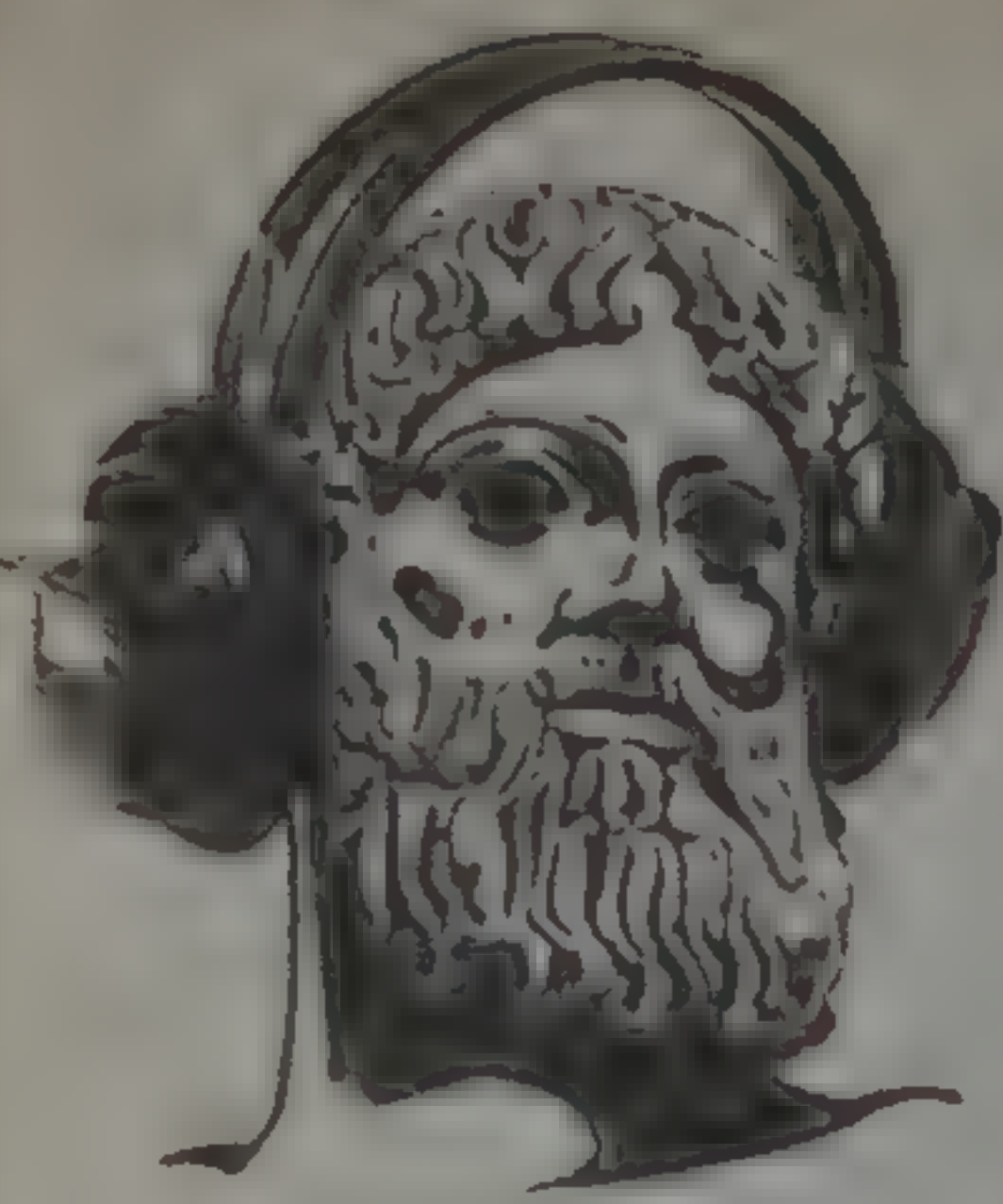
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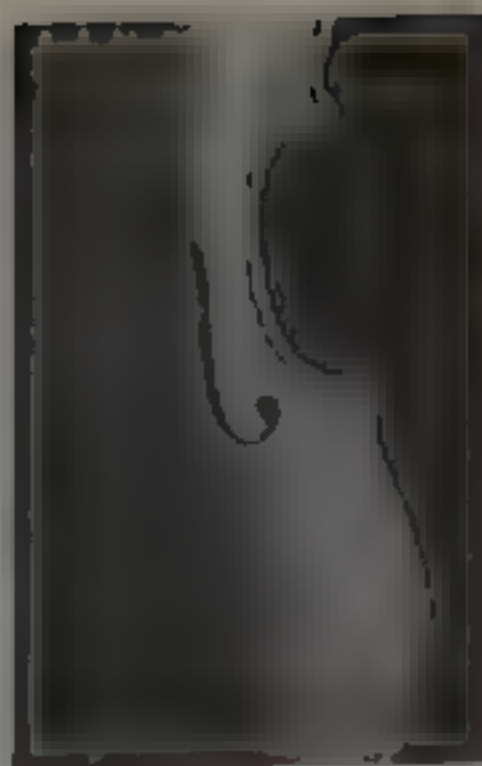
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classical notes

By ALLISON KYDD

Full noon

Edmonton's recent cold spell has inspired different responses. Some classical music fans have taken flight to enjoy milder temperatures (or risk-taking opera), but most aren't daunted by the cold.

Music Wednesdays at Noon, held at downtown's McDougall Church, is a case in point. The series has been enjoying consistently good attendance, often running short of both chairs and programs, but some regulars say the February 26 trio of clarinetist John Mahon, violinist Jennifer Bustin and pianist

Sheila Wright drew the largest crowd of all. Certainly it was a program designed to warm the blood even if it couldn't affect the temperatures outside.

The emotional roller coaster that is the first movement of Brahms's Sonata in G Major showed off Bustin's soloing capabilities, her delicacy of touch as well as her intensity. Her choice of Brahms, often considered the "true successor to Beethoven," demonstrates the durability of interest in the romantic period. Brahms has also been described as a "master contrapuntist and rhythmist and a true genius of melody," and this work demonstrates that quality, moving between moody and light and romantic while employing some unusual bowing effects. The second movement begins softly but doesn't stay there, and Bustin did a good job of maintaining the line throughout its intertwining themes and long expositions. The danceable third movement, though it doesn't use folk melodies precisely, nevertheless suggests them. While the work is actually very complex and structured, Bustin's interpretation had a spontaneous quality about it, giv-

ing the illusion that the music took over and she was racing to keep up.

This illusion was maintained in the second selection in the program. In introducing "The Klezmer's Wedding" by Toronto composer Srul Irving Glick, who died this summer, Mahon called the work typical of a style of Jewish music popularized by the movie *Fiddler on the Roof* and warned of "bent note glissandos and a certain amount of recklessness." He did not mention that Bustin's bow would flutter like a hummingbird's wings, that Wright, plunging and sweeping over the piano keys, would also seem about to take flight or that many of the listeners would be dancing in their seats.

The March lineup at McDougall promises more excellence: violinist Frank Ho with pianist Elizabeth Scholtz on March 5; classical guitarist (and president of the Edmonton Classical Guitar Society) David Grainger Brown on March 12; cellist Paul Radosh and pianist Ayako Tsunata on March 19; and the Celtic harp of Gordon Ritchie on March 26.

This is a big music week for several local music institutions, with the

Edmonton Classical Guitar Society, the Edmonton Symphony Orchestra's Master's Series and a Metamorphosis concert all on the program. Several additional concerts sport imaginative names, designed no doubt to provoke curiosity as well as to remind listeners of warmer times and climes.

The ESO Master's Series starts things off on Friday, Saturday and Sunday at the Winspear with a series of concerts featuring Canadian soprano Agathe Martel (who contributed a memorable guest performance at the 2001 Symphony Under the Sky) and veteran conductor Simon Streatfield. March 11's Metamorphosis concert is also at the Winspear; the guest artist is world-renowned violinist Adam Taubitz, the winner of several international violin competitions, a founding member of the Berlin Philharmonic Jazz Group and a musician with a wide following among both classical and jazz fans. Belgian guitarist Johan Fostier appears at Muttart Hall on March 14; Fostier, who won the 2001 Guitar Foundation of America Solo Guitar Competition, also holds a master class on Saturday.

VIVACE is famous for its evocative concert titles, and its *Music From Hot Countries* couldn't be more timely. The concert, which takes place at St. George's Anglican Church on Saturday, promises listeners hot tangos and other music with a Spanish and South American flavour. The players are violinist Thomas Schoen, flutist Kathleen Schoen, violist Marian Moody and cellist Diana Nuttall. Meanwhile, also at 8 p.m. Saturday, the Conservatory of Music's Centennial Education Series presents another suggestive title, *Black and White in Colour*. The "black and white" refers to piano keys—two sets of them—while the colour no doubt describes the performance of the Palenai Piano Duo, Adrienne Shannon and Joy Innes. The concert is also held in Muttart Hall.

And that's not all. The Edmonton Recorder Society presents Laurels for Daphne, featuring the group's 16-piece recorder orchestra (with everything "from tiny Garklein to shoulder-high Great Bass"), vocalists the Weelkes Ensemble and poet E. D. Blodgett. The theme involves trees and transformer nymphs who resort to shape-changing to escape amorous gods. ♡

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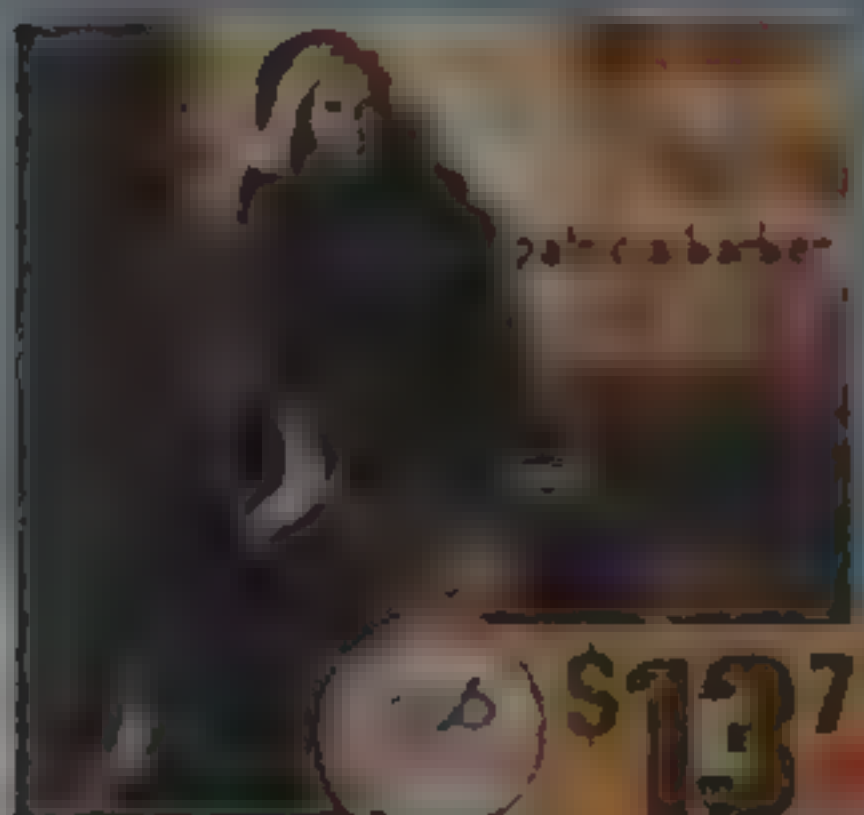
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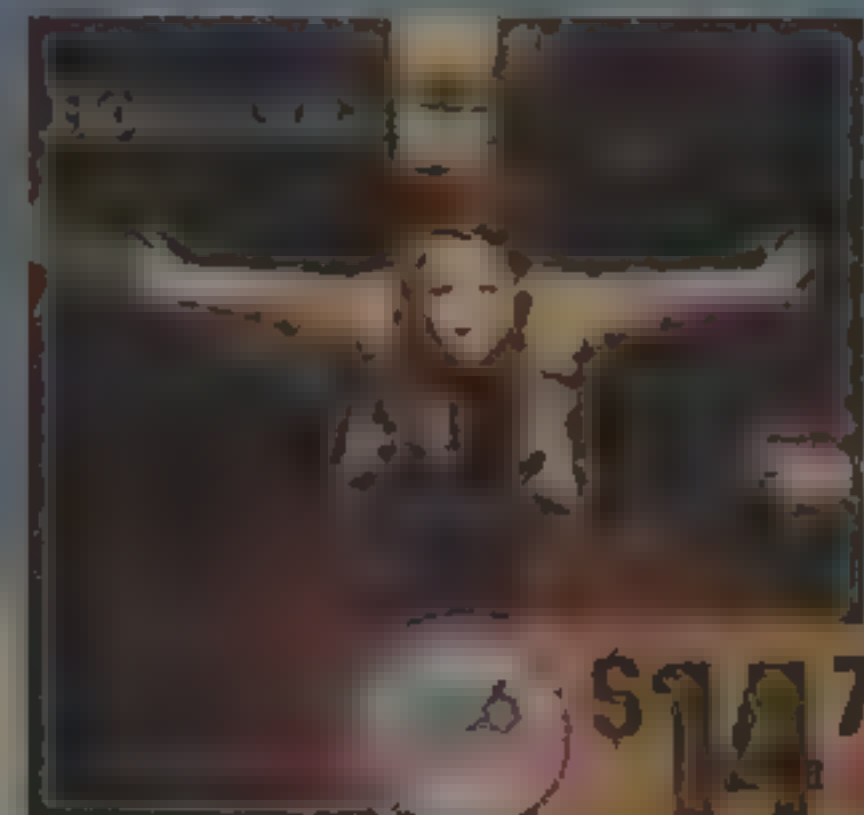
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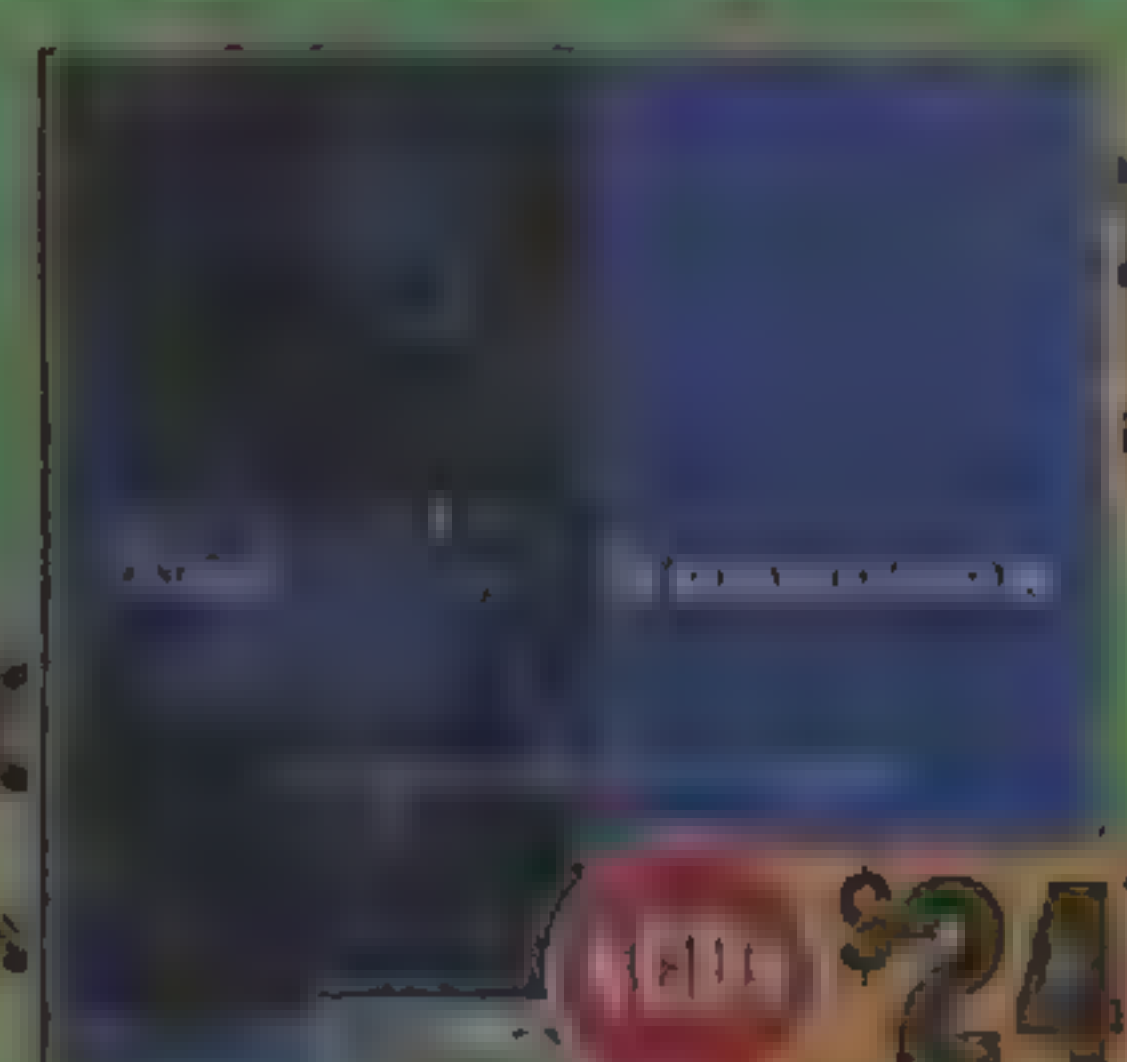
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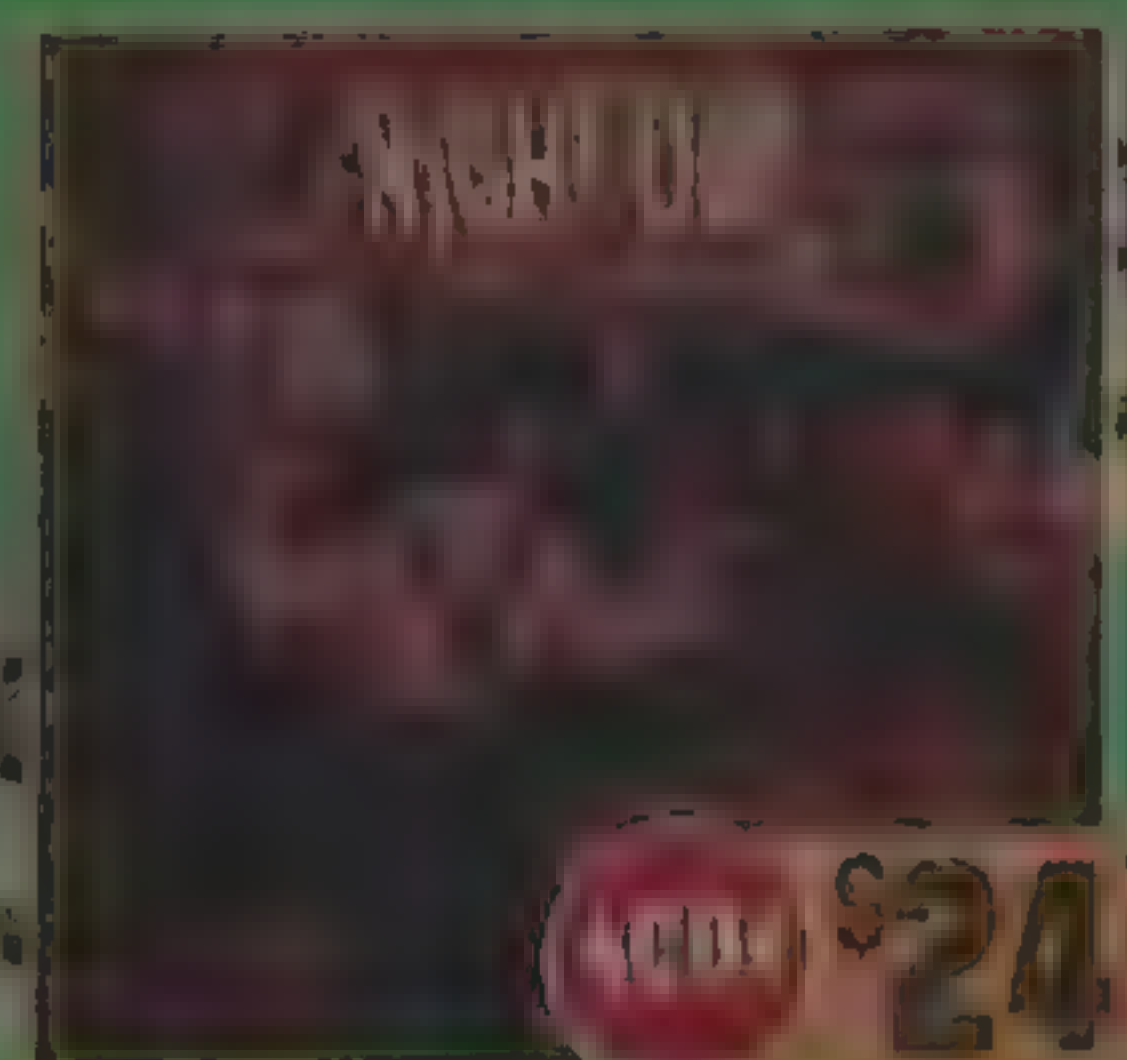
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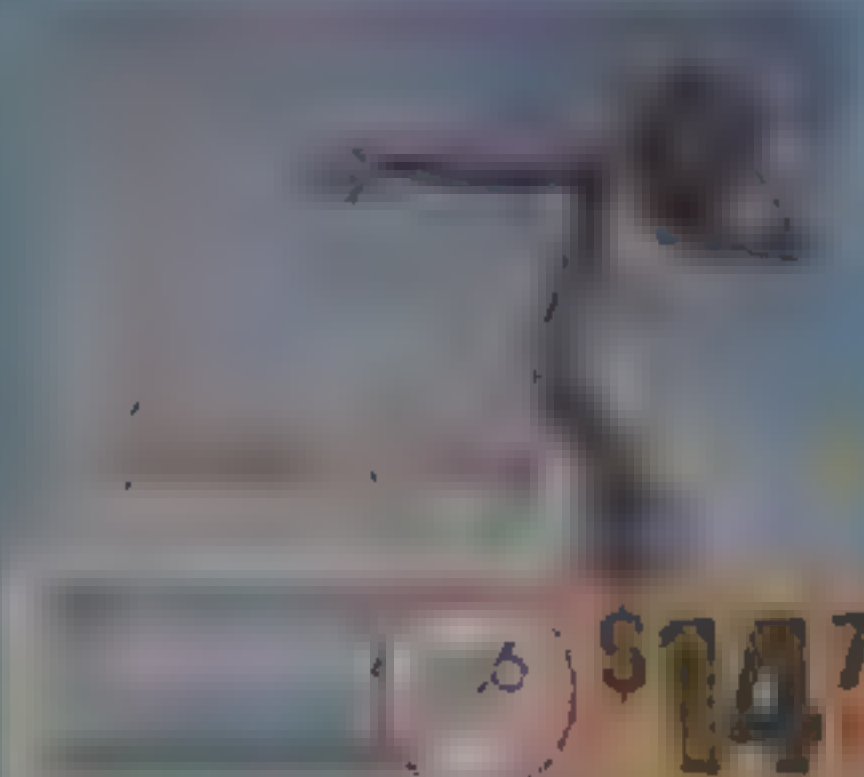
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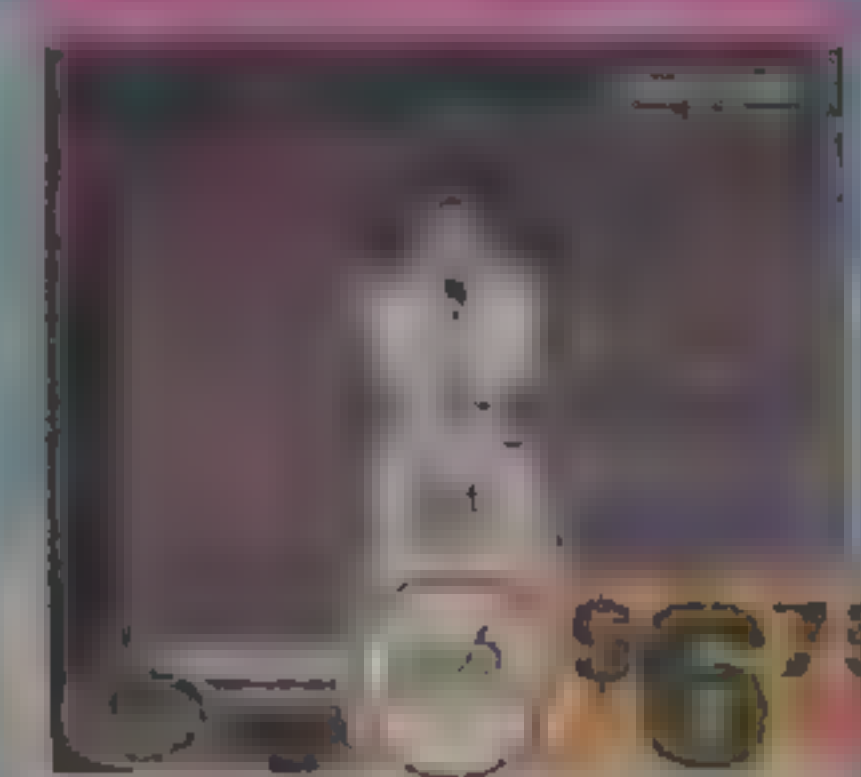


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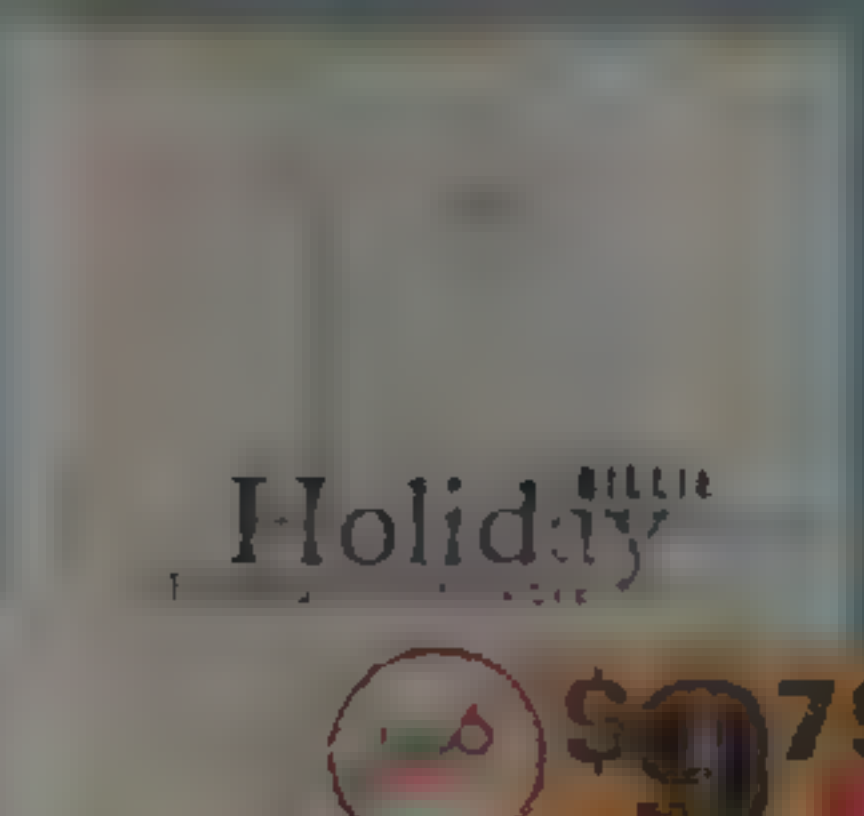
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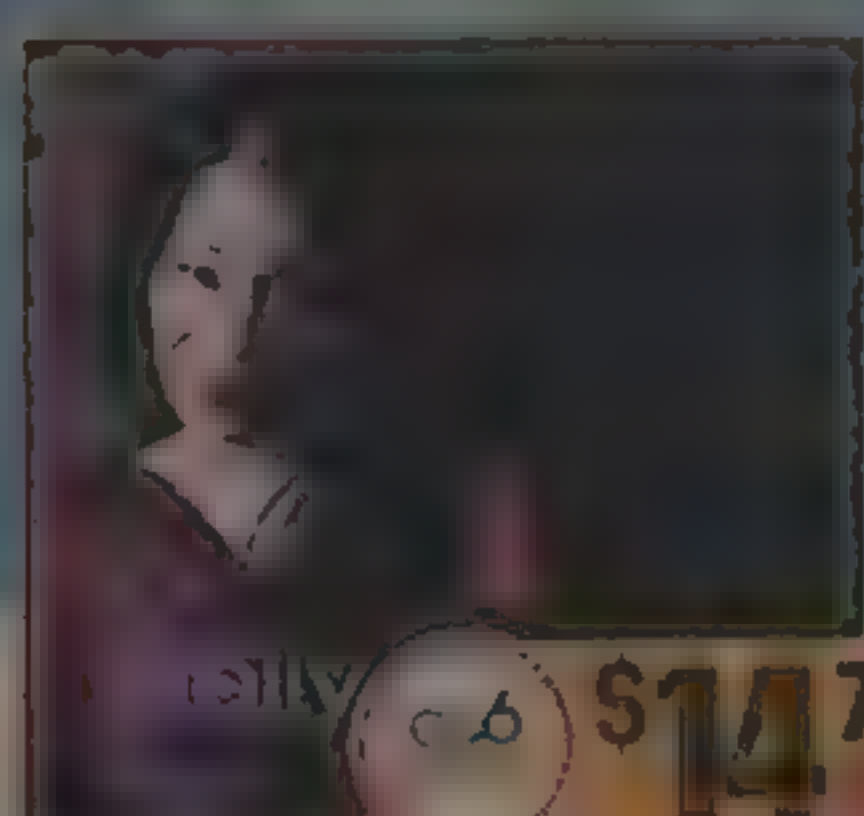
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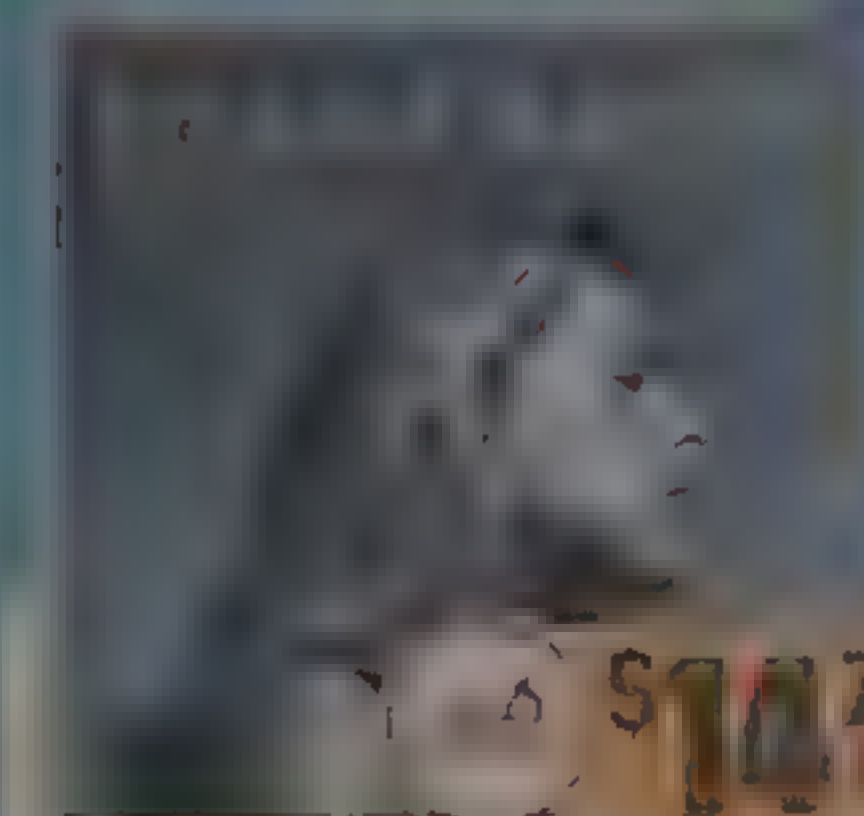
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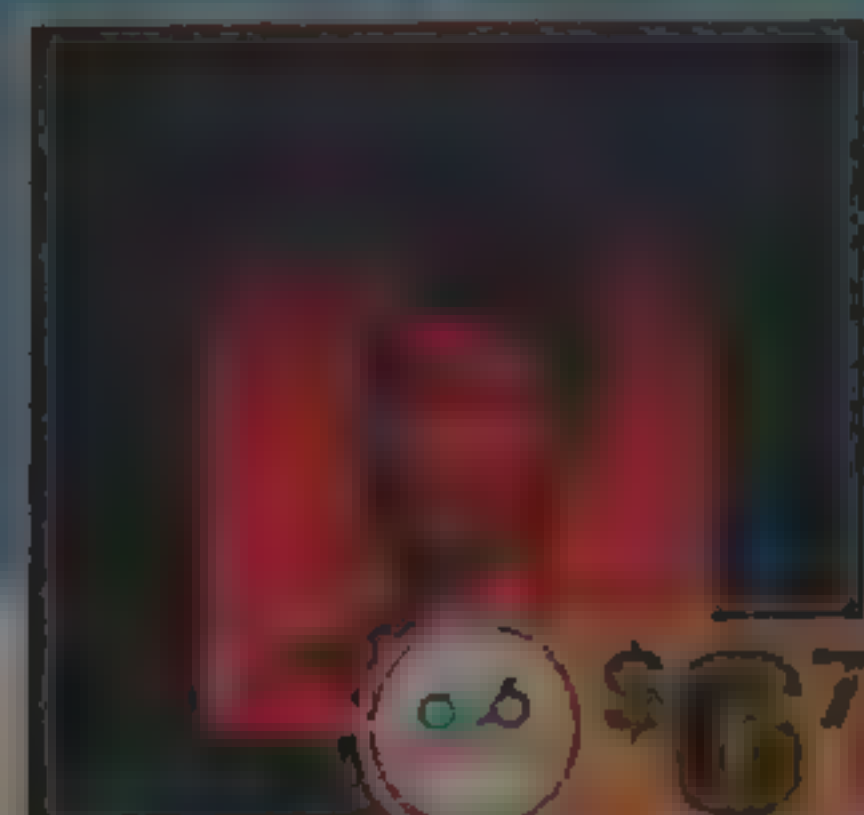
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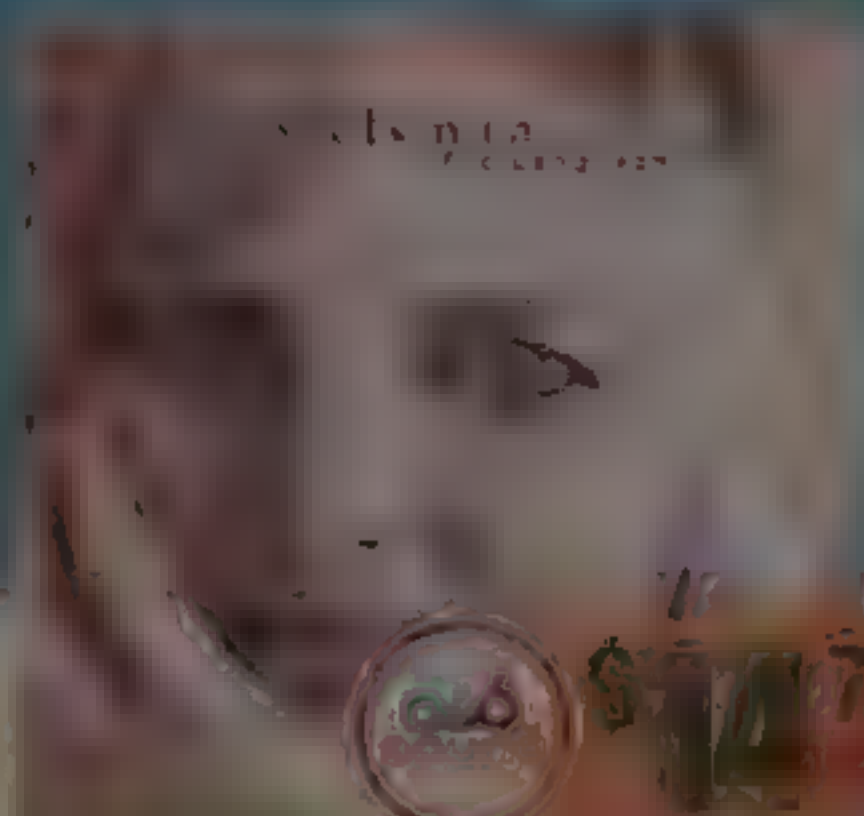
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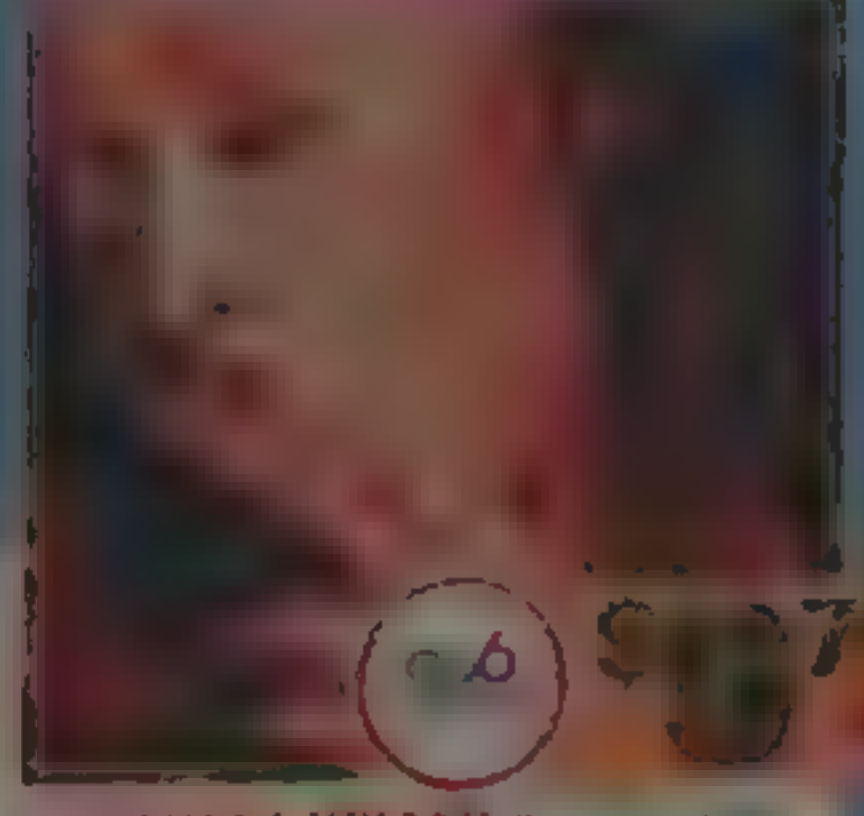
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MUSIC



What is this thing called *Love*?

Why, it's the introspective new major-label disc by the Juliana Theory

By JAMES ELFORD

Epiphanies don't always need to occur on the impressive majesty of a mountain or in the spiritual solitude of the desert. The Juliana Theory's Brett Detar knows they can happen in the most mundane places. Like airplanes.

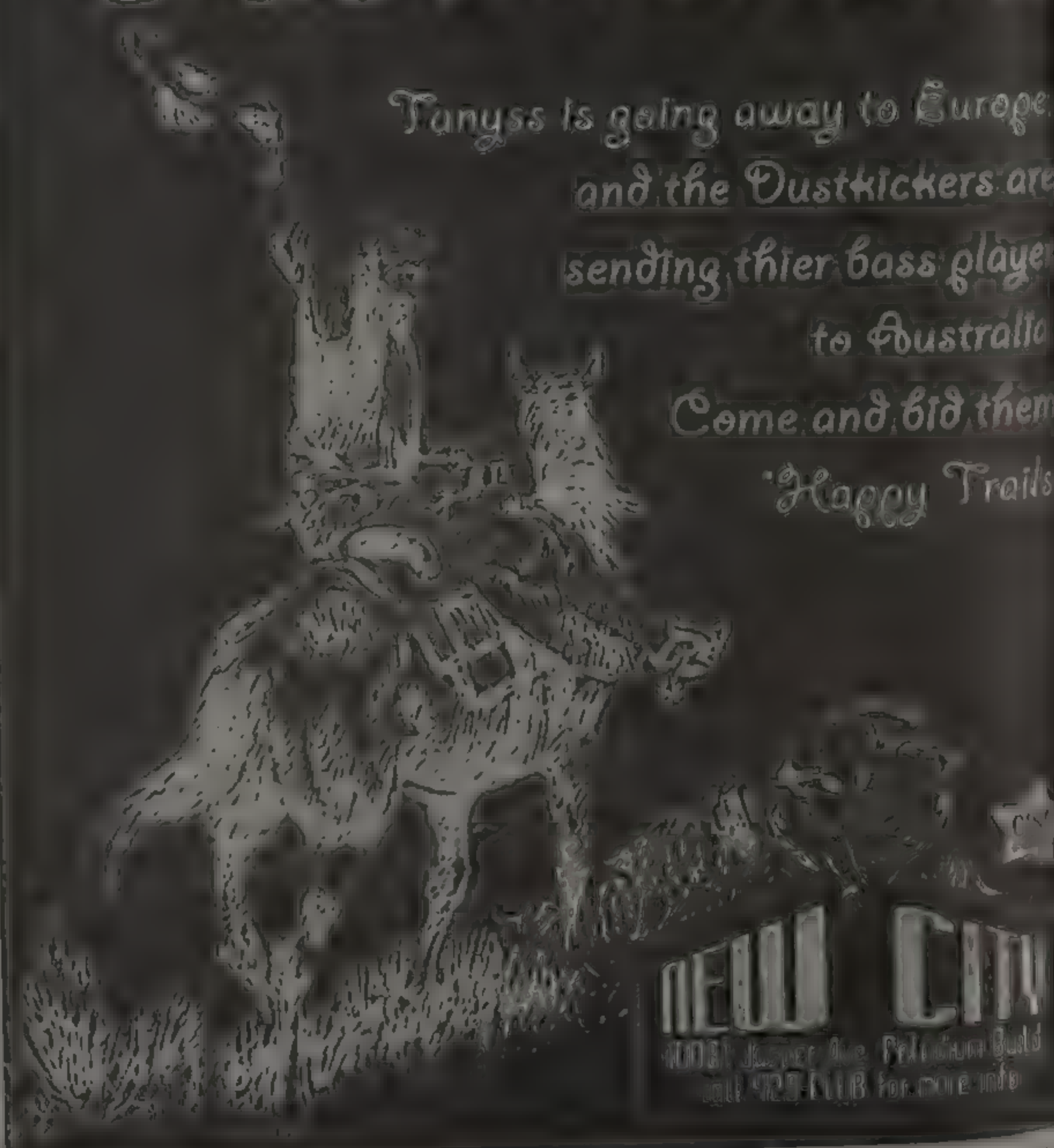
Maybe it was the altitude, but

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ring a recent flight, Detar began think about that strongest and most musically well-travelled of human emotions: love. It was his ed to explore this notion lyrically at gave the band a concept for their major-label debut on Epic, surprisingly titled *Love*. While the Juliana Theory's approach to the epic may sound like a rather melancholy emo-rock excursion, assist Chad Alan insists that there an underlying optimism to the m. "I'm sure that it came out naturally that way," Brett," explains n. "He wanted experience both of love. It's easy to get that sad he, but there is a definite sense of pe, especially in the last track hich really captures this feeling 're getting at."

Love is certainly a personal bject for the band, who sacri- ed much during their first few ky years as independents to rsue their passion for music. cordingly, Alan says the lyrics e quite personal to Detar, whose ting style often seems to mimic e side of a two-person dialogue. think he likes to write like that," s Alan. "It's important for a gger to dig deep from himself. metimes I don't even know what is singing about." Despite the t the lyrics tend to be about a cific event or person, Alan tries avoid explaining them whenev-

er possible. "It should be personal for listeners so it can be special to them," he says. "If it's a really meaningful song that you think is about one thing and then you find out it's about a dog...."

LOVE IS YET ANOTHER SHIFT in the band's chameleon-like progres- sion; gone is the emotional post- punk of their last album, *Emotion Is Dead*, and in its place is a more mainstream pop sound in which driving rhythms and melodies play out much bigger than before. As with many bands who've made the move to a major label after some relative indie success, the Juliana Theory has been the target of criticism, claiming their newly radio-friendly rock lacks some the band's earlier edge. Alan disagrees.

"We don't start out with the goal of progressing," he says. "It just sort of happens. Our fans kind of expect it now, and it is unfortunate that more bands don't try and progress, but sometimes that fear, once you get comfortable and don't want to risk change, can be over- whelming." If *Love* has a pop sound, Alan says it was because those pop tendencies have *always* existed in the band. More impor- tantly, he contends that the new album has a more propulsive sound than *Emotion Is Dead*, which he describes as too metallic. "We're

looking for more how we sound live," he says, "and that's some- thing we have chased and will keep on chasing. We all learned a lot making this record, like perfection is not required, so the next one should be really hot."

And Alan feels that the band's fans will stick with them through this transition because of their emphasis on live shows—the same

approach that worked for them dur- ing their early years when radio play and press attention were much harder to come by. Besides the sheer pleasure of playing before an audi- ence, Alan believes that touring will definitely remain central to the band's success

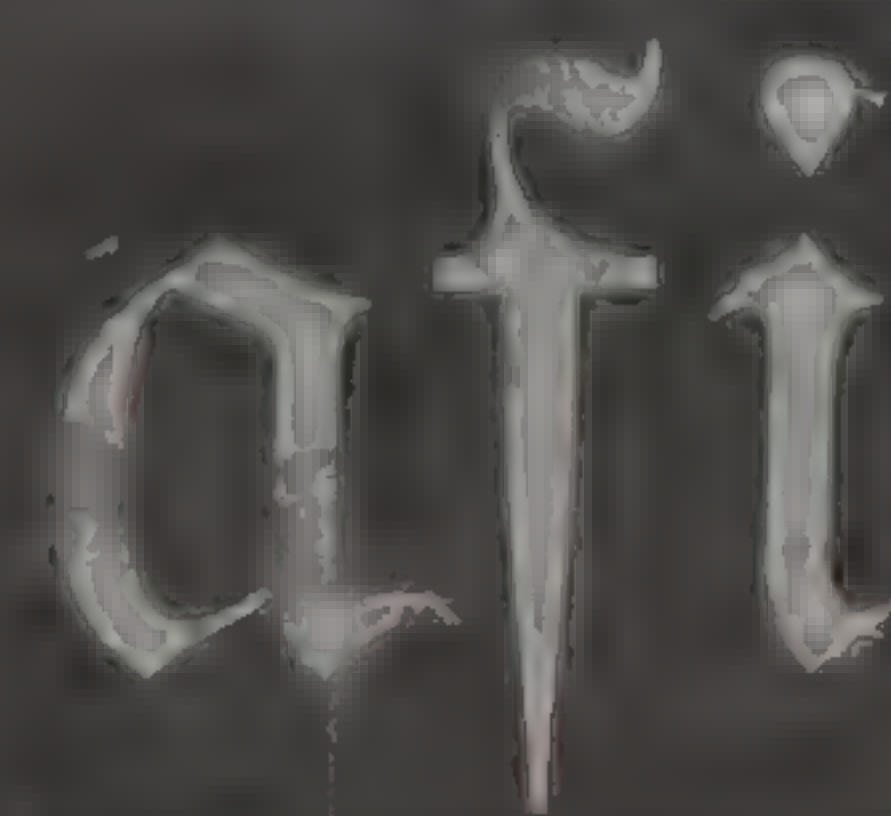
It's on that note that the Juliana Theory rolls down the road to their show this Monday in Edmonton

leaving me to wonder whether there will be a further epiphany on the highway, possibly somewhere between Red Deer and Leduc. "We'll have to see," laughs Alan. "Maybe we'll have to release another record." ♡

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MUSIC

Hit-repeating Grin

Matthew's Grin has left their cover-band days behind them with a new, all-original CD

BY JENNY FENIAK

If you reinvent yourself often enough, you'll eventually wind up where you need to be. At least, that's the logic Matthew's Grin is operating under these days. Back in 1998, things seemed bright for the local band—lead singer Matt Robertson had even released an album of original material under the Matthew's Grin banner called *Laughing Now*. Yet

the tragic loss of a bass player shortly after the release spurred a lineup change, and until recently Matthew's Grin has existed in Edmonton exclusively as a modern rock cover band.

Not only have they kept their music current by adding songs by bands such as Queens of the Stone Age and the Foo Fighters to their



repertoire, but the band has also made a point of playing more complex covers than most competing acts. Even so, guitarist Dave Graham says the winds of change have once again pricked their ambition to



ditch the covers, blow off the covers on their original material and sail out onto the open road.

"About two years ago the inkling came to us," he says. "There was yearning for us to express ourselves as an original act and we had been sort of fooling around with writing songs." Then, last June, producer Nick Blagona—who's worked with bands such as Deep Purple, April Wine, the Tea Party and Edmonton's own Fifth Season—came calling from Toronto. Teamed with Metal works producer Phil Anderson and Blagona, Matthew's Grin sacrificed the good times as a cover band for some serious studio time and wound up with their first self-titled album.

"Never mind just the time that has elapsed as far as the sound of rock in general," says Graham, "but we have the input of four sort of different opinions on what rock should be coming into the mix. Then on top of that, [there's] Nick Blagona with all his experience coming into the mix. So basically, before the album was done there were five pretty solid approaches to rock. A conglomeration of all of them."

WITH THE DISC NOW hot off the presses, Matthew's Grin is finally prepared for their first full tour which will take them all the way to Thunder Bay and back again. "We're actually going on tour now," says Graham, "but we have a reason to go on tour now. We're sporting a brand-new album and the radio tracking starts this Friday." Radio tracking is, naturally, very important for a band that's only been simulating radio hits for the last two years. "We have to follow our radio tracking," continues Graham. "We have to support the cities that elect to enjoy our music and run it. We have to be there too we have to get to them if they're going to complete us by appreciating our music."

Edmonton's Sidetrack Café ground zero for their long-awaited tour. Their spotlight last week on Channel's late-night entertainment show *Wired* spurred 21,000 hits to their website by the next morning, so obviously plenty of people have been waiting for the music. The official release party for the album won't take place until Matthew's Grin returns from their half-Canada adventure, but Graham says, "The full swing now is 100 per cent towards the originals."

If there's any luck, they'll finally get to play a radio hit of their own for a change. ☐

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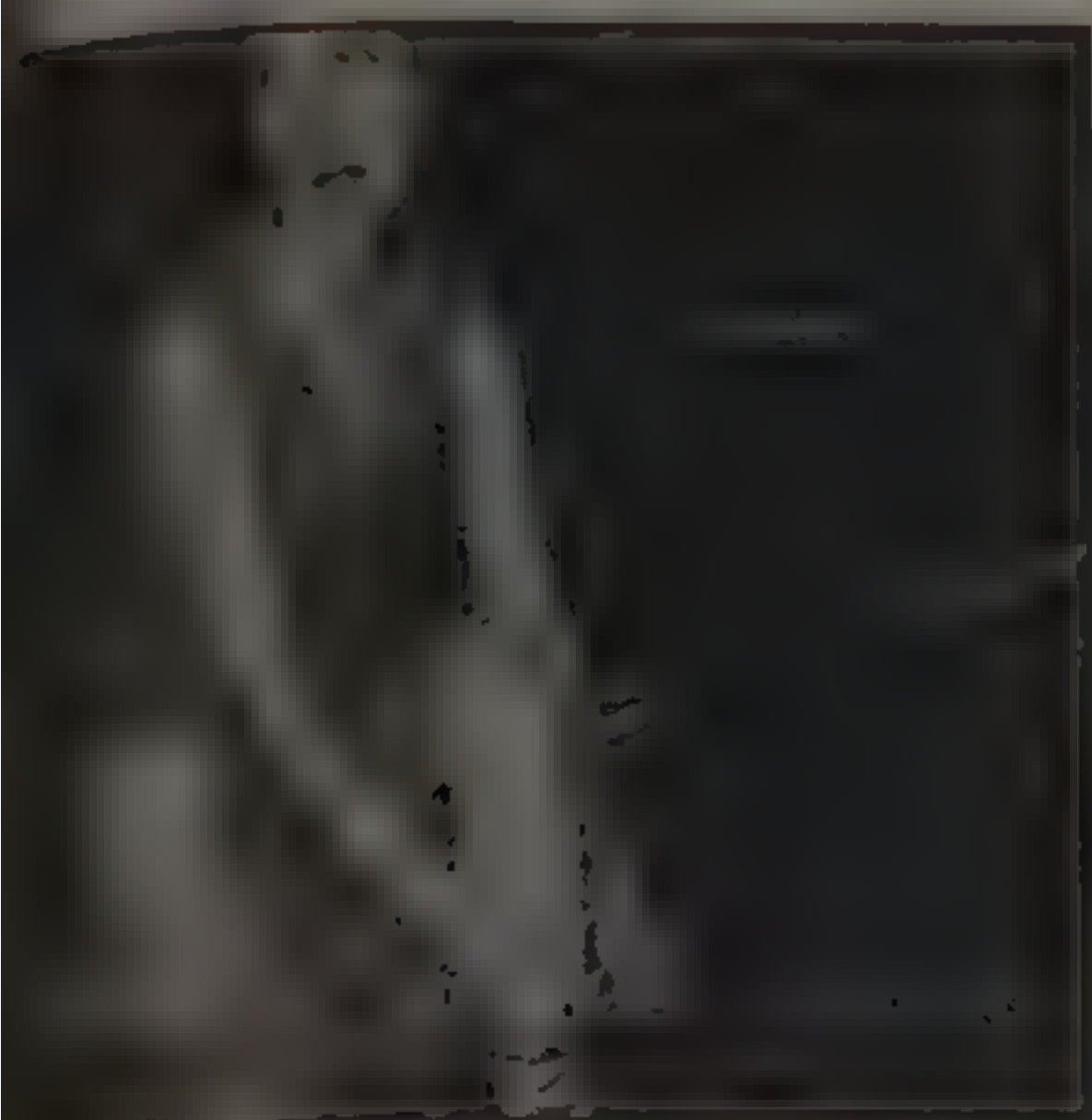
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ELENI MANDELL
COUNTRY FOR TRUE LOVERS
(ZEDTONE)

Girls and boys don't cheat in Iowa
ty/Iowa City, nothing to do/They're
risp and they're clean in Iowa
ty/Iowa, Iowa skies are blue." That's
the first verse of "Iowa City," a track
from the new album by cult L.A.
singer/songwriter Eleni Mandell. Then
comes the second verse, which
opens the first in three simple, wry,
heartbreaking, perfectly chosen
words: "Not so Chicago..."

Does this woman know how to
pen a memorable lyric or what? Ever
since 1998, Mandell has been turning
out fantastic music for the tiny, one-
artist Toronto label Zedtone, but her
previous albums' habit of careening
from clattering, noisy rock to old-fash-
ioned torch singing (often within the
same track) made Mandell a tricky
pigeonhole.

Country for True Lovers probably
won't help matters any. Mandell has
been tossing C&W covers into her live
shows for years, but this is the first time
she's allowed that side of her musical
personality to take over an entire
album. *True Lovers* contains eight coun-
try-fried original songs and four choice
covers (including a version of Irma
Thomas's "It's Raining" that's almost as
gorgeous as the original), and it's
arguably her most cohesive and satisfy-
ing album to date. Mandell has never
sounded as vulnerable as she does on
the achy "Refrain" or as sassy as she
does on "You're All Bad (And That's
Why You've Been Invited)"—and on
Linkin Park's "Don't Touch Me," she
shows out enough heartache to drown
every single person back in Iowa City.
★★★★ —PAUL MATWYCHUK

MATTHEW GOOD
WALANCHE
(UNIVERSAL)

There's a nagging doubt about
Walanche, it's rooted in the ambition
of Matthew Good. Divested of the
glory that saw him through his major-
label career, Good's cantankerous
persona appears to have been tem-
pered by the fact that now he is total-
ly in control. Thus, Good stretches
himself out over luxurious string
arrangements and lengthy melodic
lines. "I won't let you down," he
sings on the opening track, "I
pledge of Allegiance," and for the
rest part, Good makes... well, good
on his promise, turning in probably
the strongest album in his catalogue.
Musically, Good expounds upon every-
thing from global politics to estranged

relationships—and how we choose to
deal with them. He then vacillates
between the epic (the grinding
"Weapon") to the claustrophobic
("Lullaby for the New World Order").
Producer Warne Livesey overindulges
Good on tracks like "21st Century Liv-
ing," in which the singer rails against
the evils of the music industry and
consumer culture with the uninspired
metaphor of "supersizing." When
that's framed by the poetry of songs
like "In a World Called Catastrophe,"
you wonder why he wouldn't have
divested himself of such an inferior
track. ★★★★★ —DAVE JOHNSTON

JOE JACKSON BAND
VOLUME 4
(RESTLESS/RKODISC)

Man, Joe Jackson's not looking well—in
the photo booklet that accompanies
his new CD, *Volume 4*, he looks less like
the pale, scrappy little bloke with the
great taste in footwear who burst onto
the music scene back in 1979 with
Look Sharp! and more like the Crypt
Keeper with a porkpie hat. But I guess
we can take it as a good sign that not
only is the second song on the disc
called "Still Alive," but it also has an
acid wit and a musical forcefulness that
withstands comparison to anything on
Jackson's first three albums. That
shouldn't be surprising, though—*Vol-
ume 4* is the first disc Jackson's record-
ed in more than two decades with the
same band (guitarist Gary Sanford,
bassist Graham Maby and drummer
Dave Houghton) that backed him up
on *Look Sharp!*, *I'm the Man* and *Beat
Crazy* almost 25 years ago.

The leadoff track, "Take It Like a
Man," is the best effort here, with
Houghton's forceful, syncopated
drumming and Jackson's joyful piano
playing serving as an ironically confi-
dent counterpoint to Jackson's lyrics
about being dumped by a woman so
powerful she never needed him in the
first place. The songs where Jackson
plays the wounded lover ("Awkward
Age," "Love at First Light") are better
than his attempts at cynical social
commentary (e.g., "Thugz 'R' Us," a
dull, obvious slam at rap-loving subur-
ban teens), but even if *Volume 4* does-
n't go all the way up to 11, Jackson's
renewed vitality as a musician comes
through loud and clear. ★★★★★ —
PAUL MATWYCHUK

THE MAILMAN'S CHILDREN
STRANGER THINGS
(INDEPENDENT)

On first look and listen, the Mailman's
Children appear to be an interesting
band. The first few notes of the second
album from this Winnipeg rock act
seem to be saying that something's
gonna happen here, kinda like the
music that plays when somebody
decides to go swimming in *Jaws*. It's
ominous. Unfortunately, turns out it's a
bad omen. *Stranger Things* isn't much
more than moody corporate rock, a
stab at radio play from a band that
should spend more time writing songs
and less time worrying about its image.
The cover photo of the bandmates try-
ing to push and pull a rowboat atop
concrete is fun; what isn't fun are lyrics

like "You say I used to mean/Much
more than anything/Now you say
things have changed/Now I don't
mean a thing." To learn more about the
Mailman's Children, I took a peek at
their website. Apparently they opened
for Alannah Myles and Sass Jordan at
the Sidetrack last month. To quote the
only line from "La Guillotine," their
leadoff track: "I did not do this thing to
you." ★★ —DAN RUBINSTEIN

DARYL HALL AND JOHN OATES
DO IT FOR LOVE
(U-WATCH)

Ah, there's nothing quite as special as
watching former pop stars release a
record doomed to obscurity—kind of
like slowing down to see the carnage
of a really messy car wreck.

But rubbernecking wasn't my only
motivation giving *Do It for Love* a listen;
I figured hearing Hall and Oates per-
form new material would only serve to
remind me of my childhood. I was a
sickly kid and spent a lot of time in
doctors' offices, where I was exposed
to a constant stream of adult-pop radio
hits like "Private Eyes" and "One on
One" (to name just a couple of H&O's
dozen or so chart-toppers from the
'80s). To that end, *Do It for Love*'s inof-
fensive, milquetoast pop offerings did-
n't disappoint. All I needed was some
really old magazines or a battered copy
of *Uncle Arthur's Bedtime Stories* to com-
plete the MD-office flashback.

Sure, there's enough potential in
pop ballads like the title track or "Man
on a Mission" to have made them hits
in, say, 1984. But give Hall and Oates
credit—the electric guitar they empty
in "Make You Stay" is loud enough to
satisfy the fans who thought their
rockin' "Maneater" was the duo's
greatest moment. Ah, how the mighty
have fallen.... ★ —STEVEN SANDOR

THE MINUS 5
DOWN WITH WILCO
(YEP-ROC)

Even if listeners don't look over the
Minus 5's roster card, they'll get this
album's jokey title as soon as the first
note rings out. "Down with Wilco? You
mean this *isn't* Wilco?" No, it's not.
But its musical texture and hiero-
glyphic lyrics come pretty close. The
Minus 5, a side project for Young
Fresh Fellow and contributing R.E.M.
player Scott McCaughey, have drafted
Wilco's Jeff Tweedy, John Stirratt,
Glenn Kotche and Leroy Bach into this
disc. The swirling jumble of inter-
twined bands also features R.E.M.'s
Peter Buck, a frequent Tweedy collab-
orator, but the sound definitely leans
closer to Wilco's latest opus, *Yankee
Hotel Foxtrot*. Piano, discordant buzzes
and offbeat percussion rise and swell
over dense, literate vocals. Lines
repeat and repeat and then fade.
Poppy segments bubble through, but
the overriding feeling is one of pathos
and confusion. Kinda like Wilco. *Down
with Wilco* is a very good record, but
without much to distinguish it from
Wilco, it leaves me just a little more
puzzled than I want to be. Although,
to borrow the name of the penulti-
mate track, "I'm not bitter."
★★★★ —DAN RUBINSTEIN

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- 1 *Cradle 2 the Grave* jumped 17.1 million feet on its motorcycle!
- 2 *Old School* gave out bids to 13.86 million frat pledges!
- 3 *Daredevil* bought \$11 million

worth of Braille books!

- 4 *How to Lose a Guy in 10 Days* wrote 10.1 million words on screwing
- 5 Billy Flynn billed *Chicago* for 8.1 million hours of work!
- 6 *The Jungle Book 2* was circled by 6.8 million vultures!
- 7 *Shanghai Knights* drank 4.8 million pints at the pub!
- 8 *The Life of David Gale* constructed an elaborate crime with the aid of 4.4 million videotapes!
- 9 2.8 million Civil War buffs worked as extras on *Gods and Generals*!
- 10 *The Recruit* watched 2.6 million hours of 24 to learn about the CIA!

THE ASTERISK

For ethical reasons, Kevin Spacey insists on only wearing hairpieces woven with human hair taken from members of his own family*

The Bacon Brothers were once refused a slot in a concert to benefit B'nai Brith*

Luke Wilson keeps eight pet owls*

Catherine Keener's real name is Catherine Ketchum. Her stage name was inspired by her schoolgirl nickname*

Bruce Springsteen has declined an offer to play live on the finale of *Are You Hot?**

Lorraine Bracco has bowled more than 20 perfect games in her lifetime*

Stacy Keach and British foreign minister Jack Straw were boyhood friends, and often played badminton together*

Fred Durst has refused to confirm reports that he's been cast in an upcoming Woody Allen film*

According to sources, Beyoncé Knowles will provide the voice for Gem when the character returns in a series of animated specials on Nickelodeon. Voices for The Misfits have not yet been cast*

Comedian Carrot Top told a New Jersey court that he's forgotten his given name*

Tom Brokaw will author a commemorative book recalling highlights from the recent string of Michael Jackson programs*

*THEY HAVE THE RING OF TRUTH TO THEM, BUT THAT'S IT!

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Nowhere in Africa

Bruce Willis dodges bullets, political complexity in *Tears of the Sun*

By JOSEF BRAUN

In *Tears of the Sun*, war-torn Nigeria becomes the setting for another lesson in renegade American heroics. Navy SEAL Lieutenant Waters (Bruce Willis in quiet, surly mode) and his rather large elite squadron of tactical specialists are dropped into the Nigerian jungle under a cover of darkness to retrieve a Doctors Without Borders physician of U.S. citizenship, the unsurprisingly fetching Dr. Lena Kendricks (Monica Bellucci, who manages to look luscious and ruggedly well-groomed even when rolling around in the mud while enemy gunfire rages overhead). The operation, meant to be a fairly simple endeavour, is compromised by Kendricks's outright refusal to evacuate without her Nigerian patients and several other refugees in her care at the mission, and the film's moral conflict is spelled out right off the top: Waters talks about orders and efficiency, Kendricks talks responsibility and brotherhood.

The situation would seem impossible if Waters didn't decide to trick Kendricks by hauling a convoy of refugees out to the pick-up site only to leave them behind once the choppers come. But once in the air, Waters must look down upon the mountains of bodies and burning edifices left in the wake of the Nigerian rebels and he goes soft. So it's back to the pick-up site to ship a dozen old or crippled refugees out and leave Waters and company behind with Kendricks and the most mobile of her cohorts to hump it through the jungle until they can catch up with the others later.

When one of his men asks

Waters why they're doing this, he says he doesn't know yet. But as luck would have it, the group that Waters is ostensibly escorting to safety just happens to include Arthur Azuka, the sole survivor of Nigeria's former ruling family, assassinated just the day before. So Waters and company's efforts, soon complicated by a rather large and scary band of monosyllabic rebels on their trail, now have a clear sense of purpose in their reckless disregard for U.S. diplomatic policy.

REVUE DRAMA

I'm not entirely sure whether there's anything inherently wrong with trying to make an idealistic, compassionate war movie, but *Tears of the Sun* never quite pulls it off in any case. I guess the idea is that even if U.S. foreign policy slips up now and then, good old American heroes like Waters will still know the right thing to do. "I broke my own rule," Waters says. "I started to give a fuck." But Waters's actions are extremely unlikely and his hesitation seems senseless—again, this hardened G.I. Joe's moral awakening is completely misguided, redeemed only by the sheer coincidence of Azuka's initially secret presence and the handful of refugees who make it to the border (though what happens to them there, we're given no indication).

WRITTEN BY ALEX LASKER (*Beyond Rangoon*) and Patrick Cirillo (*Homer and Eddie*), the film is obviously designed to put us in the place of the American officers looking on at the shocking genocidal horrors of Nigeria's civil war. But in fact we learn nothing about the complexities of Nigeria's crisis and *Training Day* director Antoine Fuqua (who continues to display a remarkable talent with sinuous action scenes) does surprisingly little to elevate his sprawling masses of Africans into more than a UNICEF advert of cry-

ing babies, screaming mothers and angry men who occasionally speak but usually only to thank the brave Yanks. Worse still is the scene in which Waters tells Arthur to buy up and be a man. I'm not necessarily implying *Tears of the Sun* is racist or imperialist, merely obnoxious.

All through *Tears*, the obvious question being asked is whose war it anyway? And to be fair, although I don't think the film works anyway, I must admit that it seems impossible to give it a reading that's not coloured by the current global crisis. When the bombers reluctantly fly at the end to save Kendricks, Waters and his crew, a scant few bare making it out of the climactic moment (that few naturally includes the attractive stars), I was almost waiting for a title-card to burst onto the screen reading "Another tragedy that could have been prevented by the Bush administration's mobilized military." The precariously timed *Tears* (presumably set during the Clinton administration) can arguably be seen as pro-intervention propaganda, especially since the bad guys whom we only see mowing through villages to commit all sorts of horrible murderous savagery (and whose intentions we know nothing about) make such a seemingly clean case for taking action. But regardless of your political sympathies, the problem with *Tears* is that, even assuming the troubles in Nigeria justify foreign intervention, the film gives not the slightest indication of just how complicated that crisis really is. So when those fighters bomb the shit out of those populous fields, the overblown, sensationalist finale, we can only assume the pilots are hoping they've slaughtered the right set of Africans. **D**

TEARS OF THE SUN

Directed by Antoine Fuqua • Written by Alex Lasker and Patrick Cirillo • Starring Bruce Willis and Monica Bellucci • Opens Fri, Mar 7

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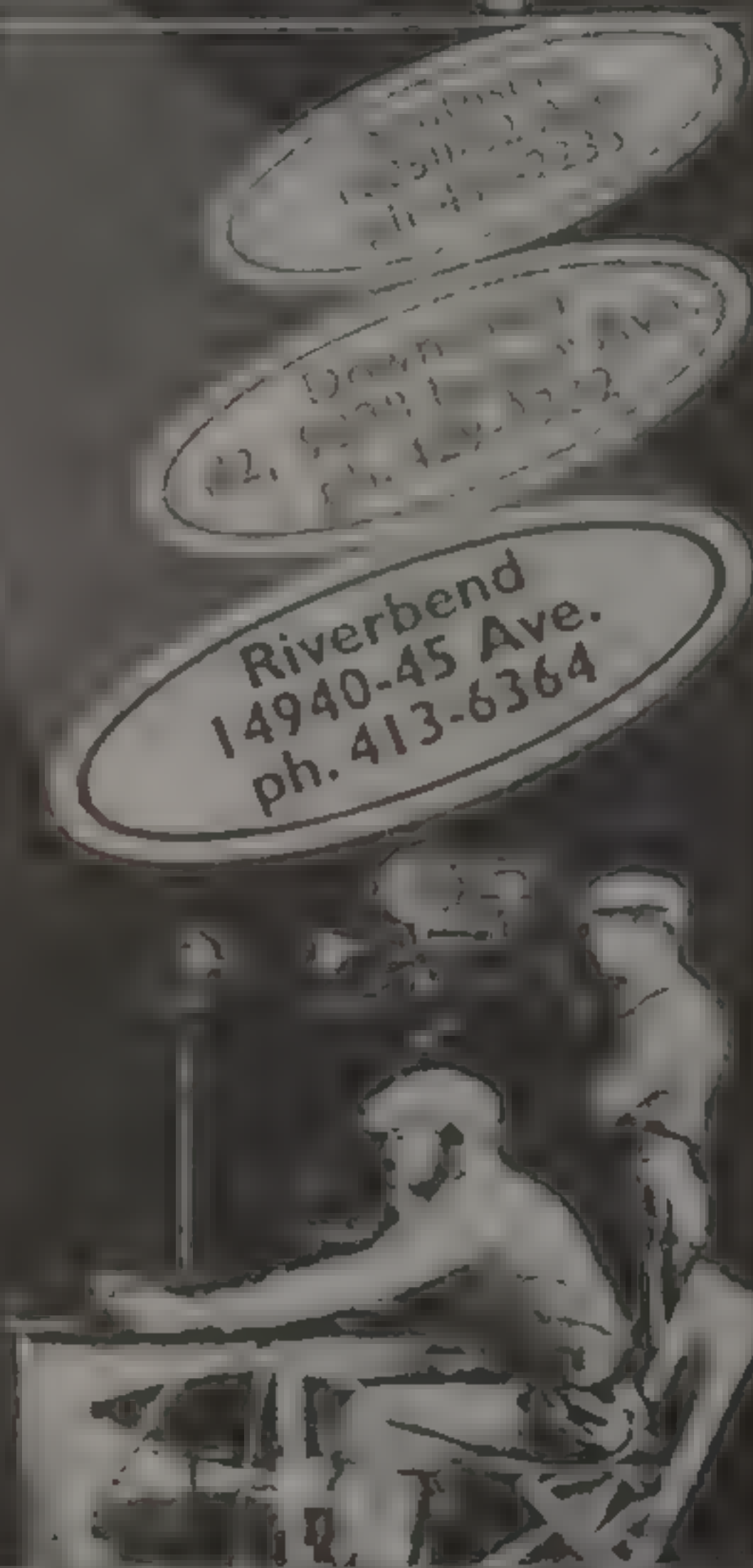
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Cheese and crackers

Bringing Down the House is yet another dumb Magical Black Person movie

BY PAUL MATWYCHUK

Bringing Down the House, Queen Latifah plays Charlene Morison, a black ex-con who strongarms her way into the life of an uptight, white-bread tax attorney named Peter Anderson (Steve Martin), who she meets while trawling for legal advice in an Internet chatroom. (She insists she was framed for a crime she didn't commit and needs Peter's help to clear her name.) Peter reluctantly agrees to work on her case, but since he's also trying to woo a rich, temperamental new client into hiring his firm, he can't be seen with a black convict living in his house—and, as a result, Charlene winds up having to pretend to be Peter's cook and nanny whenever the haughty Mrs. Arnese is around. Naturally, the sassy Charlene is none too pleased at being forced into this demeaning charade and she registers her unhappiness by adopting a ridiculously stereotypical "yes-massa" accent, shuffling around Peter's house, shucking and jiving and mut-

tering about the "chillun." But I'm not sure whether the act that Queen Latifah is forced to perform by the makers of *Bringing Down the House* is all that different from the one Peter demands of Charlene. The movie's central gag, of course, is the contrast between Charlene's "blackness" and Peter's "whiteness," but the script (by first-time screenwriter Jason Filardi) doesn't define "blackness" as anything more than a fondness for incomprehensible slang, an ability to

REVUE COMEDY

dance, an instinctive talent for sex and an effortless knack for healing the personal problems of every white person they meet.

IN OTHER WORDS, *Bringing Down the House* is another entry in that tired Hollywood genre, the Magical Black Person fairytale. Charlene may not technically have mystical powers like *Bagger Vance* or *The Green Mile*'s John Coffey, but she does teach Peter's son how to read, heal the relationship between Peter and his teenaged daughter and encourage him to reunite with his ex-wife. (Along the way, she also gives him a few pointers on how to please her in the sack, just for good measure.)

If the movie isn't as offensive as *The Legend of Bagger Vance* or *The Green Mile*, it's only because it's too limply made to prompt anybody to get angry at it—or have any other reaction for that matter, including laughter. The director is Adam Shankman, a former choreographer whose previous films, *The Wedding Planner* and *A Walk to Remember*, were both surprise hits—and there's something galling about the notion that Hollywood now probably believes this completely pedestrian director has some kind of "golden touch" at the box office. I'm not even sure Shankman realizes what an appealing star he's got in Queen Latifah—one of the film's subplots involves one of Peter's fellow attorneys (Eugene Levy), who falls head over heels in love with Charlene the moment he lays eyes on her. (In his imagination, she walks down a flight of stairs in slow motion while Morris Day and the Time's "Jungle Love" plays on the soundtrack.) Shankman behaves as if the idea that Levy finds Latifah attractive is the most outrageous idea in the world—but doesn't he realize how irresistibly luscious Latifah looks here? Sure, she's been victimized by the lousy cinematography of *Ace Ventura: Pet Detective* cameraman Julio Macat, but costume designer Pam Withers has worked out a great, brash, trashy wardrobe for her that Latifah



wears with utter confidence. When Levy flips for her, he seems like the only sane person onscreen.

Except for a fairly grotesque sequence in which Latifah gets into a brawl with a snooty white bitch in the ladies' room at a country club, the film is pure sitcom—there's a nosy neighbour, a backyard party where someone gets dumped into the pool, even a wealthy old dowager who

insists that her ugly, pansified dog be served at the table. And Steve Martin's uninventive, shticky performance is, sadly, exactly what this material requires. What a piece of shiznit. ☹

BRINGING DOWN THE HOUSE
Directed by Adam Shankman •
Written by Jason Filardi • Starring
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The Spider strategist

A conversation with David Cronenberg, the strangest and yet most prominent filmmaker in Canada

BY JOSEF BRAUN

David Cronenberg has a rare place in cinema—his work is tremendously influential, yet almost no one would ever want to imitate it. *Repulsion*, the sort that burrows deep into your darkest places, is integral to virtually all of Cronenberg's work. The sources of repulsion in earlier films like *Rabid*, *Scanners* or *The Fly* may have been somewhat stickier, gooier and more overtly body-conscious (and thus, seemingly less sophisticated) than those of *Dead Ringers*, *Crash* or *Spider*, his latest and perhaps most perfectly realized film. Regardless, in nearly every case, that repulsion is derived from a complex metaphor: people's heads don't actually explode upon psychic command and people don't actually succumb to spasms of sexual arousal in the midst of auto collisions. Each Cronenberg film asks difficult questions about our elusive relationships with our bodies, our environment and our sense of reality. These aren't questions that movies should ask if they want to be popular yet these movies have nonetheless made Cronenberg the

most renowned filmmaker working in Canada.

Speaking with Cronenberg, I found the temptation to analyze what makes his films so distinctive difficult to avoid—despite his vehement belief that his body of work, however thematically consistent, has emerged in a purely organic, non-strategic manner. (Even *Basic Instinct 2*, which Cronenberg was long slated to direct, would have somehow just fit into the oeuvre, or as he put it, "become a member of the family.") Luckily, even if Cronenberg may be resistant to excessive analysis on principle, he's nothing if not an enthusiastic and extremely articulate conversationalist.

Vue Weekly: I'd like to begin by asking about where projects tend to start for you. You've said that you "make a movie to find out what made you want to make the movie." Is that still the case?

David Cronenberg: Oh it's still very much the case, yes. I know some journalists who spend time analyzing my movies and finding the connections amongst them might think I have a list of things that I look for and I'll say, well I can't do *Spider* because it doesn't have any exterior body imagery or something. In fact, I don't think about that at all when I'm reading or writing a script. A movie can come from anywhere. I've had a movie based on a dream, a play, a

novel, a newspaper article. It can come from practically any source and there's no anticipating how it's going to hit you. I've used this metaphor before, but I feel like I'm walking around with a plug, just looking for the right socket, one that gives a lot of juice, a strong flow of energy. It's very intuitive. There's really no guidebook for me.

VW: It seems to me that any creative process requires a very particular balance of intuition and conscious choice. Are there times when you intuit that something is just too, I don't know, "Cronenbergian" for you to even consider?

DC: Most of the things sent to me by people who think they're

PROFILE

Cronenbergian don't really understand what that is. For example, I get a lot of serial killer scripts. I swear, I've gotten three in the last week. And, for some reason, they're surprised when I turn it down. Others send me movies about demons and Satan and stuff, which is something I'm totally not interested in, partly because I don't believe in it. And if you accept that moviemaking is a kind of philosophy for me, then, on a very deep level, I won't make a movie I don't believe in. But these people don't see that; they think something's very Cronenbergian because there's

special effects and God knows what. So something like *Spider*, on the surface, would not be considered Cronenbergian, yet someone very clever thought that it was and they were right. You're completely right about the balance required between the intuitive and the unspoken and articulated, intellectual awareness. It's a strange balance that you have to achieve.

VW: But when deciding on a project, do you ever feel like any of the dominant themes of your earlier films have more or less run their course?

DC: I sometimes feel like I'm circling this big crystal that has many facets, and the facets are related because they're part of the same crystal, but they're different because they're not the same facets. I wouldn't say there's a theme that's run its course because the theme of sex and death for example, or of transformation or of the creation of reality—those are big themes. I don't think they're exhaustible, they've been mined by artists for thousands of years. So it's unlikely that I'm going to find the end of them, even for myself. Now, I'm talking at a very general level. It's when it gets specific that I can say, "I've done that." You know, Artisan's talking about doing a remake of *Scanners* and obviously I'm not interested in that. I've done it. But there's themes in *Spider* related to those in *Scanners*: the idea of hear-

ing voices in your head, of creating a kind of reality, even the communality amongst a group of outsiders who have a different understanding of reality. So thematically they're linked, but when it comes to specifics they're very different.

VW: It seems telling, then, that you chose to adapt J.G. Ballard's *Crash* instead of, say, *High-Rise*, which seems extremely similar to some of your older films. And Ballard's a superb example of an artist who really likes to stick closely to his particular themes, ideas and images, honing them over several novels.

DC: Knowing Ballard as I do, I think that makes perfect sense. You don't exhaust it just because you've touched on it or even dug into it in a single work. You have to go around to the side, look at it obliquely, see it from another angle. I think Ballard would understand that crystal metaphor.

VW: Yet it always seems that people working in narrative art forms get more heavily criticized for doing work in a similar vein than, say, painters or photographers.

DC: Yeah, I think it's the crossover to the entertainment factor. I've actually taken a well-known Canadian critic to task for what I thought was his dismissive attitude toward *eXistenZ*, saying that it's just Cronenberg doing the same old thing. I said, no, it's not really, and in your review you're spending much time on the similarities the

Two-legged freaks

David Cronenberg weaves quite a spell with *Spider*, a detective story told by a madman

By JOSEF BRAUN

Whether working from source texts by Stephen King, William S. Burroughs or J.G. Ballard, David Cronenberg has consistently displayed an extraordinary understanding of the metamorphoses a novel must undergo if it is to be reborn as cinema. Bold, physical images and the unconscious asso-

ciations that spark off from books take precedence over narrative fidelity, and the images Cronenberg chooses tend to parallel the film-viewing process itself and the strange power this ritual has over an audience. We see a myriad of web-spinning or web-like images throughout *Spider*, the tale of a man who seems to be simultaneously revisiting his past and creating it—spinning tales as it were. The concerns of Cronenberg and screenwriter Patrick McGrath (adapting his

own novel) intersect most harmoniously in their conception of remembering as an inescapably subjective, creative act; but as with movies, what feels like reality and fiction become disquietingly blurry the deeper you fall under its spell.

In many respects, *Spider* can be seen as Cronenberg's most persuasive spell yet. Unlike several Cronenberg films (including many of his best), there are no genre conventions to provide audiences with an easy way in—but the film's opening scenes are so hypnotically composed and designed we don't need them. Yet you could look at the journey of its tormented title character (played

hauntingly and quietly by Ralph Fiennes) as a sort of detective story,

albeit one narrated by a detective suffering from lifelong delusions and rarely able to speak even a nominally coherent sentence.

After years in an asylum, Spider is sent to live in a halfway house in London's East End in close proximity to his childhood home. Cronenberg and cinematographer Peter Suschitsky begin early scenes by honing an exquisitely unsettling sense of space before Spider walks into frame. Yet Spider guides the film's every moment, his strange

behaviour prompting the story's most important questions: Why is Spider wearing every shirt he owns at once? Why is Spider wriggling about in that garden or hiding his unreadable journal under the rug? How is it that his childhood memories take him back to events he appears not to have been present to witness? And why is it that his mother and a trashy local barfly (both played with devastating diversity, imagination and vulnerability by Miranda Richardson) resemble each other almost completely?

Though the undercurrent is pure Freud, the way *Spider* presents the facts of the case are very much Freud by way of Buñuel—questions are answered to our satisfaction, yet these answers leave us much room to keep wondering long after we've sorted out the basics. Recurring images of feet, for example (one of which is packed with luscious, disturbingly necrophiliac eroticism) haven't been dramaturged into spoon-fed obviousness. But rather than simply tease us with ambiguity, *Spider* lets the power of an image penetrate our psyche in ways that solid metaphors or astute interpretations can't. That's the thing about Cronenberg: cerebral as his films may seem, they are always aimed straight at our guts. ☐

David Lynch are rare in that, while hardly bearing any overt similarities to his or each others' work, you both carry some strange seed of approach that's interestingly similar to what he was trying to do.

DC: Certainly I've been very interested in Buñuel—in fact, I quote him sometimes when talking about *Spider*. Buñuel's autobiography begins with him watching his mother as she would read a magazine, and as soon as she finished the last page she'd go back to the first and read it again, because she completely lost her memory. So she could virtually just keep reading that one magazine forever. And Buñuel felt incredible existential terror because, seeing this, he realized that she was no longer his mother. It occurred to him how much memory is identity. And certainly that's dealt with in *Spider*. It's an approach to the creation of reality that I haven't quite done before in the sense of actually dealing with how memory works.

VW: I also sense a really bold departure in *Spider* in that having an articulate protagonist has always seemed essential to your films, yet your Spider is barely coherent.

DC: You're quite right. If I'm writing a character I'm usually writing someone who's perhaps *overly* articulate. The irony is that if you read the novel *Spider*—and this is something I haven't thought of, so thank you for that; it took a long time of doing interviews about *Spider* to discover



something new—the character of Spider is one of those articulate heroes because the novel's his journal. That Spider, although he does deceive himself and the reader in the same way that it happens in the movie, does it with language. In that sense the film's Spider is completely different. I pointed this out to Patrick McGrath when I asked him to get rid of the voice-over in his first draft.

VW: It's funny how a film can become more subjective without the convention of a voice-over. I think *Spider*'s closest to *Videodrome* or *Naked Lunch* in that it's firmly lodged into the subjective reality of the protagonist.

DC: Yes. When I read the script, it was apparent to me that this was a novelist who'd done such a great job in completely reinventing his novel for the screen, but there was just this one last vestige of the novel he couldn't let go of. But you often find that novelists adapting their own work will have that voice-over in there because they just can't bear to not have some of the novel being read.

VW: I think people familiar with the novel will be surprised that you've abstained from realizing much of its fantastical Gothic imagery.

DC: Well, here's a perfect example of letting your intuition guide you, especially when you're under the pressure of shooting a movie and don't have time to sit around

each other almost completely?

Though the undercurrent is pure Freud, the way *Spider* presents the facts of the case are very much Freud by way of Buñuel—questions are answered to our satisfaction, yet these answers leave us much room to keep wondering long after we've sorted out the basics. Recurring images of feet, for example (one of which is packed with luscious, disturbingly necrophiliac eroticism) haven't been dramaturged into spoon-fed obviousness. But rather

and think about it. There was this scene where the boy cuts into a potato and it bleeds, and I knew that it was completely legitimate: it's his mother's blood and he believes she's buried in this potato patch and this was her sort of calling card to him. But when I came to shoot it, I knew it was from some other movie. It's only thinking about it afterwards that I could articulate why I made this decision. I realized that, because I wanted the audience to be Spider, to inhabit him, I needed his hallucinations to be as convincing to the audience as they were to him. But the audience would look at this bleeding potato and know it's not real, so it becomes easy for them to feel detached.

VW: And I don't think that less effects means less cinematic. I find that with many of your films, there's a different approach to allowing expressionistic flourishes to inform the atmosphere, like the red costumes in *Dead Ringers* or the drab, rigorously limited colour palette of *Spider*. I find these elements have their own cinematic power.

DC: I really used everything that I could think of in terms of non-effects cinema to deliver you this subjective experience, including the emptiness of London's streets, which isn't at all accurate in regards to verisimilitude. But it really expresses Spider's sense of disconnection and loneliness, so

even there you get an expressionistic element.

VW: For me, within the first minutes of *Spider* there was this strong sense of space, with Spider frequently walking into frame, into this emptiness. This sense of space had a pronounced effect on me. It reminded me of the way space is used in several Bergman films, where a room really has its own tone and subsequently informs everything that enters it. Are these sorts of choices ones that you need to make far in advance of filming?

DC: No. I don't like to think about them at all. I really need to feel like each project is going to have its own unique dynamic. That's what's exciting, what keeps me going, that I don't know what's going to happen, that it could be anything. That's why I have to disregard all expectations. You can paralyze yourself completely trying to factor all those things into a single project, so why try? I have no rules, other than going with what excites you. I do know that I'm always looking for complexity, texture and depth and I'm always wrestling with philosophy. The practice of cinema is the practice of philosophy for me, trying to understand my own ideas regarding the human condition. But even those aren't rules; it's just me observing what I go for. So it really just depends on the project. I could imagine anything, I suppose. ☐

SPIDER

Directed by David Cronenberg • Written by Patrick McGrath • Starring Ralph Fiennes, Miranda Richardson and Gabriel Byrne • Opens Fri, Mar 7



Cinemania

Cinemania (and Cinemania) hit Edmonton!

A documentary about movie junkies is the all-too-apt kickoff to the Edmonton International Film Festival

By JOSEF BRAUN

Film festivals are becoming an increasingly prominent part of the popular consciousness. They're bringing more foreign, independent, experimental and, yes, even Canadian films to a larger viewing public. So we have only more reason to celebrate the continuing success of our very own **Edmonton International Film Festival**, now in its 17th year—and its first after dropping the "Local Heroes" moniker that's confused many a moviegoer for the previous 16. The festival is ever-shifting in design and this year's lineup of more than 70 features and 25 shorts is more heavily geared toward Canadian content, featuring new work from Mina Shum (*Long Life, Happiness and Prosperity*), Rodrigue Jean (*Yellowknife*), Brad Fraser (*Leaving Metropolis*), two films involving Daniel MacIvor and (at least) two films starring Canadian film axiom Molly Parker, who'll be in attendance. Nonetheless, there's still plenty of new work from international filmmakers too, like Abbas Kiarostami (*10*), Anjan Das (*Strokes and Silhouettes*), Lisa Cholodenko (*Laurel Canyon*), Shane Meadows (*Once Upon a Time in the Midlands*) and the Dardenne brothers (*The Son/Le Fils*)—and even a four-film retrospective of the work of South Korean filmmaker Park Kwang-su.

This year's kick-off gala premiere, however, has got to be the quintessential festival junkie's film. **Cinemania** (which screens at the Garneau Theatre at 7 p.m. on Friday, March 7) is a documentary from German filmmaker Angela Christlieb and U.S. filmmaker Stephen Kijak that turns the camera back on the audience to seek out those souls seated among us who seem to be at every screening, sitting in the same spot, shushing the chatterboxes, signaling to the projectionist, packing a lunch and carrying a survival kit. If you've ever had an irresistible urge to just keep watching movies until your eyes bleed or set up a tent in the aisle of your favourite cinema, perhaps you're even one of them.

"Cinemania's a celebration, but people have also seen

it as a bit of a cautionary tale," says Kijak, who'll be attending the Edmonton screening. "These people's lives are sad in a lot of ways, but they're also delightful in that they have such a genuine devotion to film and such a depth of knowledge."

Though perhaps skeptical of the sheer healthiness of his subjects' lifestyle, Kijak defends their choices ideologically. "One thing Jack [perhaps *Cinemania*'s most articulate personality] told me that I wish we had on film," he explains, "was that their lifestyle is productive of an enhanced consciousness. And maybe that's good enough. Why do we have to judge ourselves by what we produce? Why can't living for aesthetic pleasure be enough to qualify your life?"

CINEMANIA BEGAN TAKING SHAPE when Christlieb was living in New York and working at the box office of a rep house where she would see a particular handful of customers who came to the theatre *every day*. Making a documentary about New York's most notorious cinemaniacs was an idea just waiting to happen and Christlieb, who was already fascinated by the phenomenon, decided she'd better start the project before someone beat her to it.

While she was doing some preliminary shooting, Kijak had heard about Jack through a friend and began making a short film about him. While shooting that, he literally ran into Christlieb, who was shooting Jack the very same day! They discussed collaborating on a feature and within a year, she'd found a producer in Berlin, tracked Kijak down and they were off.

Kijak confesses that he still feels new to documentary-making, but he seemed confident in his approach when I asked him about whether or not he felt concerned about issues of exploitation. "It's easy to use the word 'exploitation' when talking about documentaries," he says. "You point a camera at a person and boom, you're exploiting them. But they're complicit, so they're exploiting themselves too. It really becomes an issue in the editing. We wanted to paint a fair picture of these people in all their wonderful craziness. But there are moments that you end up cutting because you feel like perhaps you're crossing a line—even though they're giving you the opportunity openly. We can explain our intentions until we're blue in the face, but until you see it as an audience, it's hard to say how you'll react." ☉

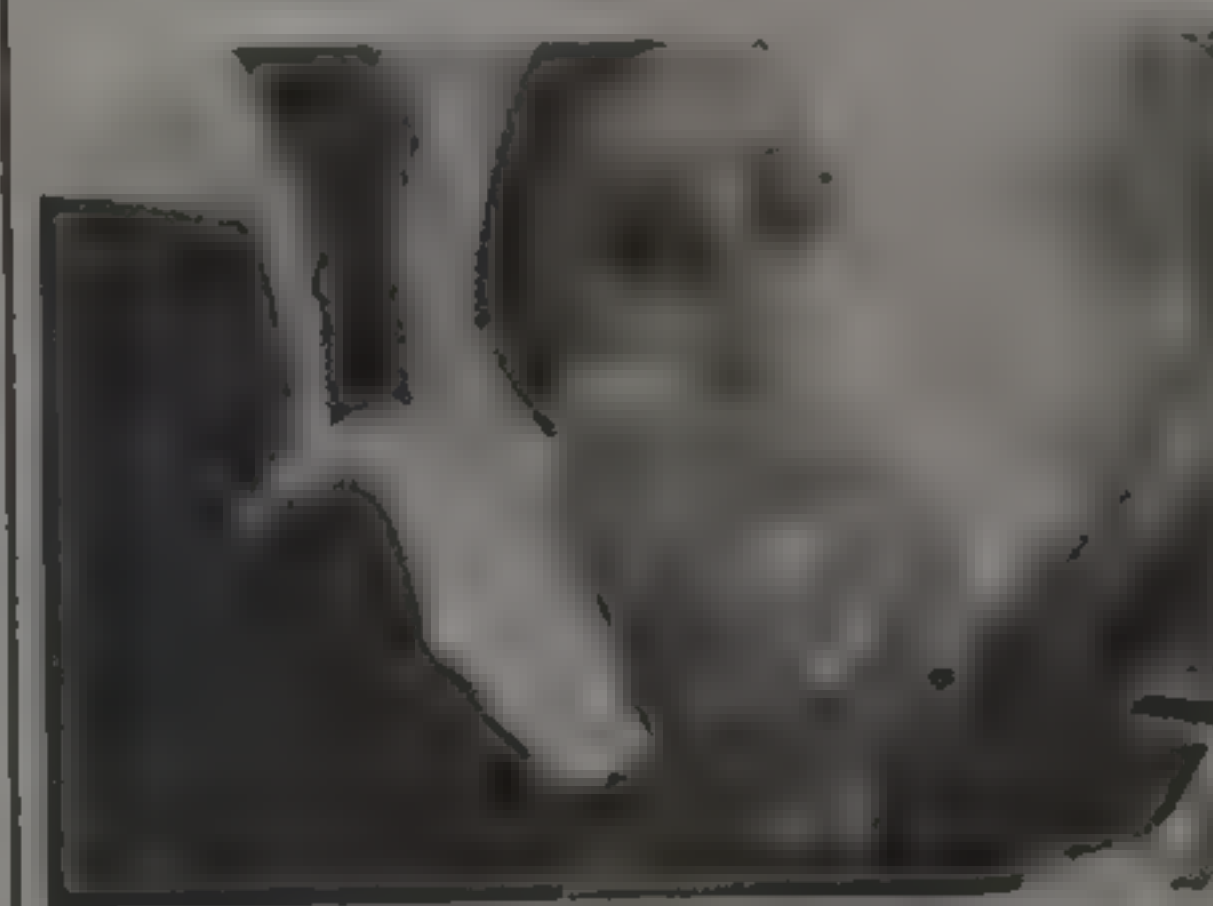
PREVIEW
FESTIVAL

The EIFF, from 10 to Tom

What to see, what to see, what to see? It's the eternal question of the festival filmgoer faced with dozens of unfamiliar titles staring up at them from the Edmonton International Film Festival program. And dozens of further questions spring up in its wake. Does *Leaving Metropolis* playwright-turned-director Brad Fraser have super-strength as a filmmaker, or will the movie camera affect his powers like kryptonite? Who's a more interesting subject for a documentary—Fidel Castro or the Notorious B.I.G.? And is Molly Parker ever going to step outside and get a little sun?

Sadly, it's just not possible for us to answer all those queries for you. That's because only a handful of EIFF films were available for advance screenings and so plenty of the titles will remain tantalizing mysteries—at least until they're shown to the public. We just don't know yet who wins the big spelling bee in Jeff Blitz's documentary *Spellbound*, or if *Huckle* really is a Hungarian film about a guy who can't stop hiccupping, like the program says.

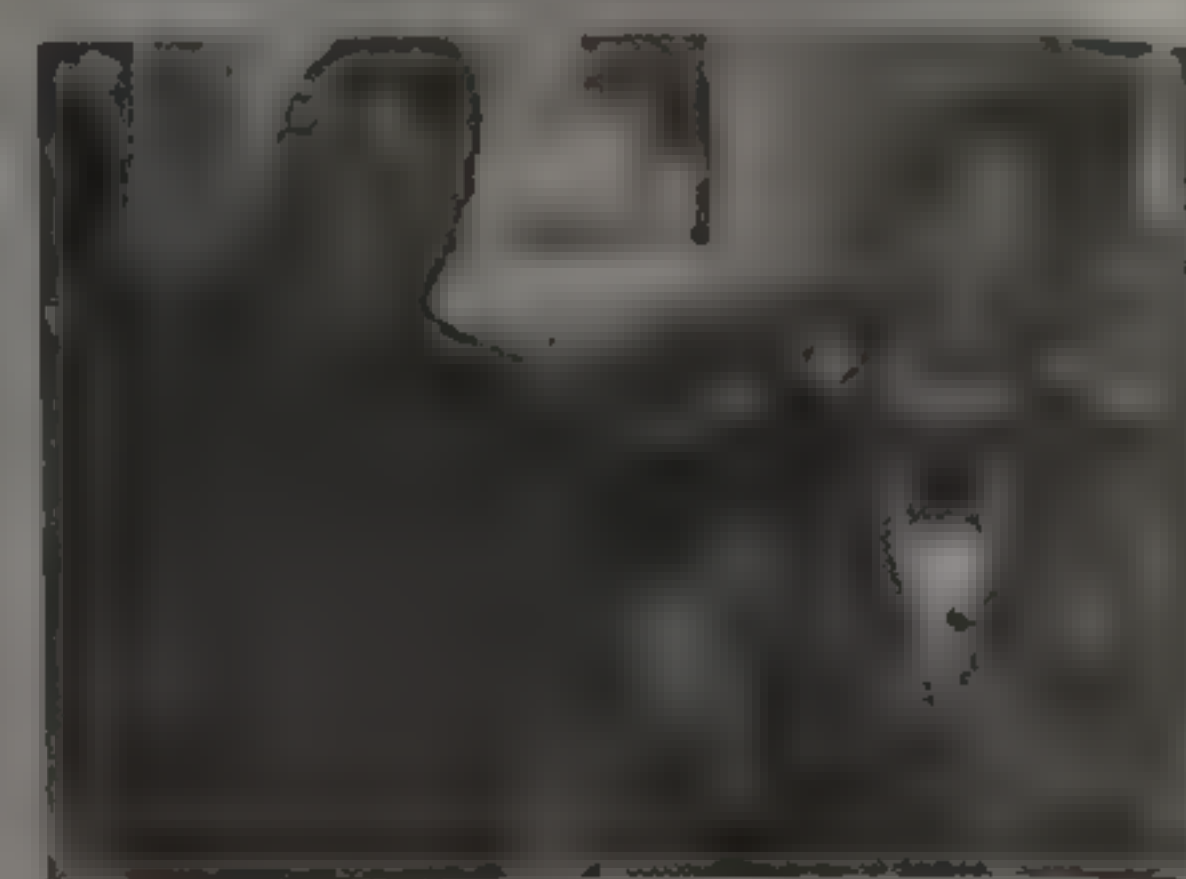
But we can give you a few leads on some of the festival's more compelling and unusual entries, from the highs of *The Son*, *Respiro* and *10* to the lows of *Shag Carpet Sunrise* and *Tom*. Hopefully, though, you'll be brave enough to venture beyond our recommendations like a true cinemaniac and take a chance on a title you've never heard of before. Play it safe and you might miss out on seeing the movie that changes your life. —PAUL MATWYCHUK



10 (dir: Abbas Kiarostami) • Princess Theatre • Sun, Mar 9 (9:15pm) Shot entirely from the dashboard of a car, Iranian filmmaker Abbas Kiarostami's *10* is an absolute marvel, smartly connecting the false intimacy of going to the cinema with that of traveling in your car. Five women and one child pass through Mania Akbari's front passenger seat over a total of 10 short trips. Wonderfully candid conversations about love, sex, divorce, parenting, aging, feminine independence and faith transpire as Tehran street life passes just beyond the car windows, characteristically inviting elements of documentary into Kiarostami's masterfully simple configuration.

With the filmmaker not even present (I think) and all of the normal distractions of traffic to contend with, *10*'s passengers find an easy spontaneity before Kiarostami's dashboard digicam while the audience is invited to participate as unobtrusive hitchhikers. Audacious yet humble in its way, *10* comes closest to eliminating the conventional director's role that all of Kiarostami's later work has conspired against in one way or another. *10* could only have been made with a mature and patient

filmmaker shaping it, yet his presence is elusive to say the least. It's really quite amazing to see someone reinvent cinema while actually diminishing his role in its creation. —JOSEF BRAUN



Biggie and Tupac (dir: Nick Broomfield) • Princess Theatre • Thu, Mar 13 (10:15pm) In 1997 when rappers Tupac Shakur and Biggie Smalls were gunned down six months apart in Las Vegas and Los Angeles, respectively, most people wrote off the drive-by shootings as the culmination of the bad blood that had built up between the two former friends, which in turn was born out of the then-burgeoning rivalry between West Coast recording company Death Row and its East Coast counterpart Bad Boy Records. As such, the shootings were never fully investigated, and many questions were left unanswered.

Such a mystery-laden tale surely must have proved irresistible to British director Nick Broomfield, the investigative documentarist behind such accusation-flinging free-for-alls as *Kurt and Courtney* and *Heidi Fleiss: Hollywood Madam*. A mildly interesting, if not heavily biased and at times manipulative film that seeks to get to the bottom of what Broomfield thinks is a murder conspiracy that goes all the way to the L.A.P.D., *Biggie and Tupac* makes some intriguing suggestions but ultimately fails to deliver any solid supporting evidence other than five-year-old eyewitness accounts and a lot of conjecture to support its conclusions. Although it's probably best to take Broomfield's theories with a spoonful (or occasionally a backhoe-full) of salt, *Biggie and Tupac* is at the very least an entertaining exercise in celebrity muckraking. —CHRIS BOUTET

Cinemania (dirs: Angela Christlieb and Stephen Kijak) • Garneau Theatre • Fri, Mar 7 (7pm) Simultaneously one of the funniest and most utterly depressing films of this year's EIFF line-up, *Cinemania* could quite possibly sabotage the entire festival. This documentary profile of five New York cinephiles who painstakingly organize their daily lives exclusively around moviegoing is an enlightening examination of several fascinating themes (obsessive-compulsive disorder, schizophrenia and voyeurism among them), yet it may also cause you to want to avoid movie theatres for a long time afterward.

Three of *Cinemania*'s subjects survive (albeit barely) by collecting disability; none appear to have any vocation outside of filmgoing (not that their lack of work inspires them to tidy their apartments more than once a decade). It's telling that Bill, the

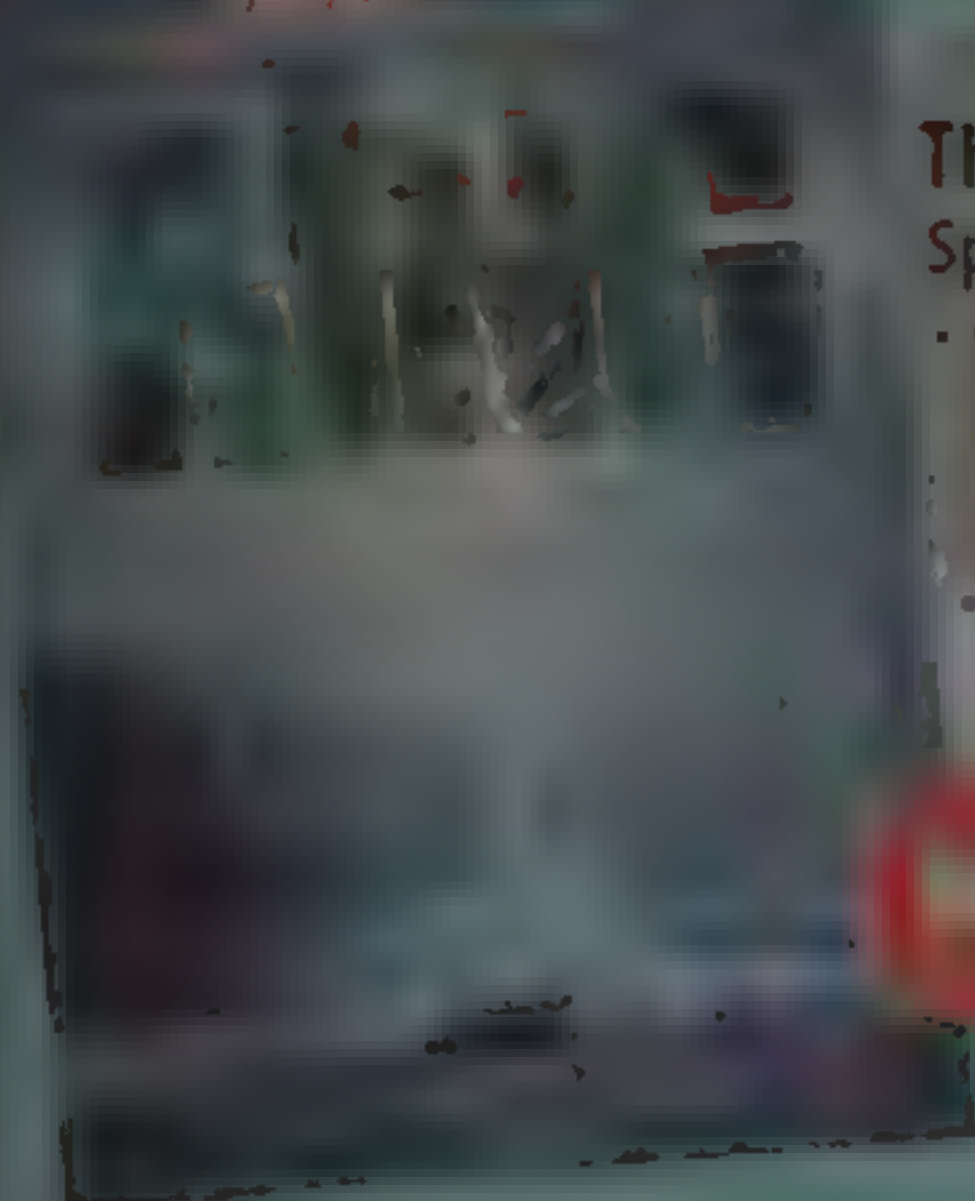
SEE PAGE 40

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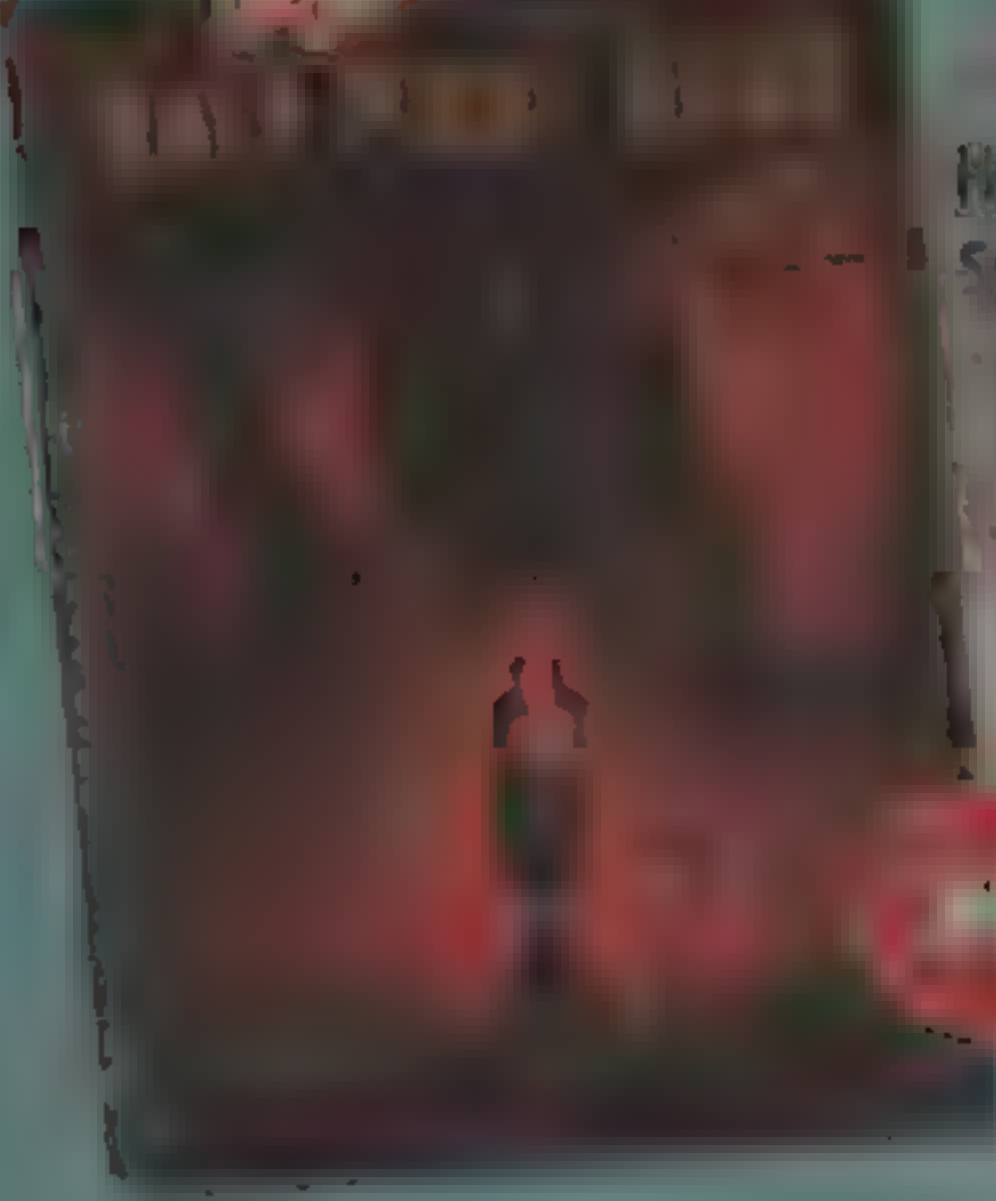
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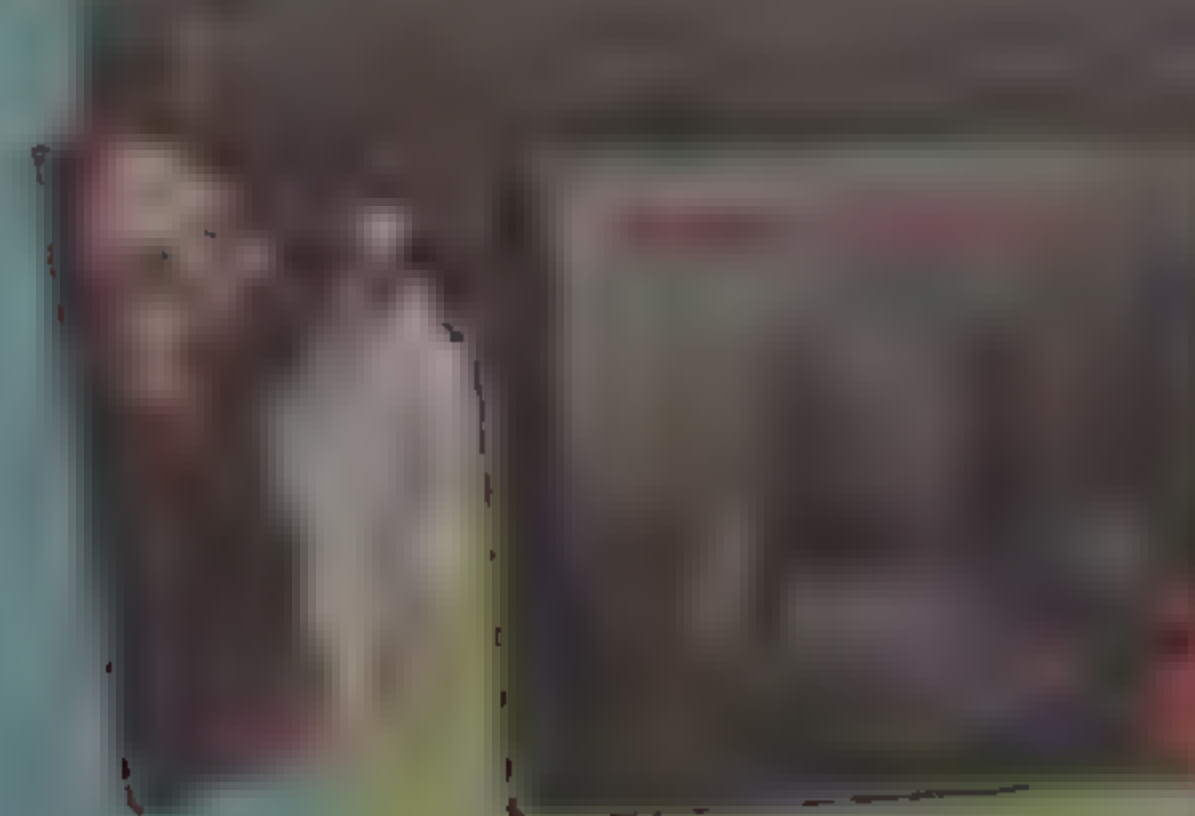
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Ozzy Osbourne
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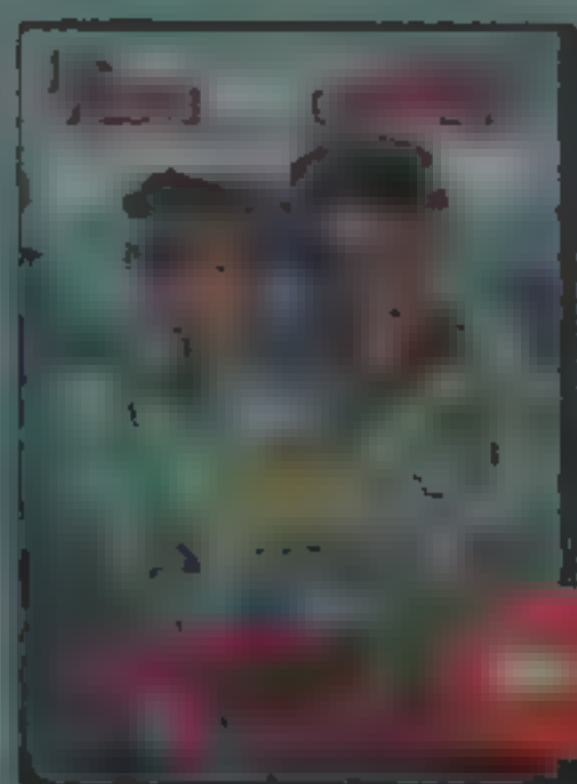
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Kelly Osbourne
Shut Up

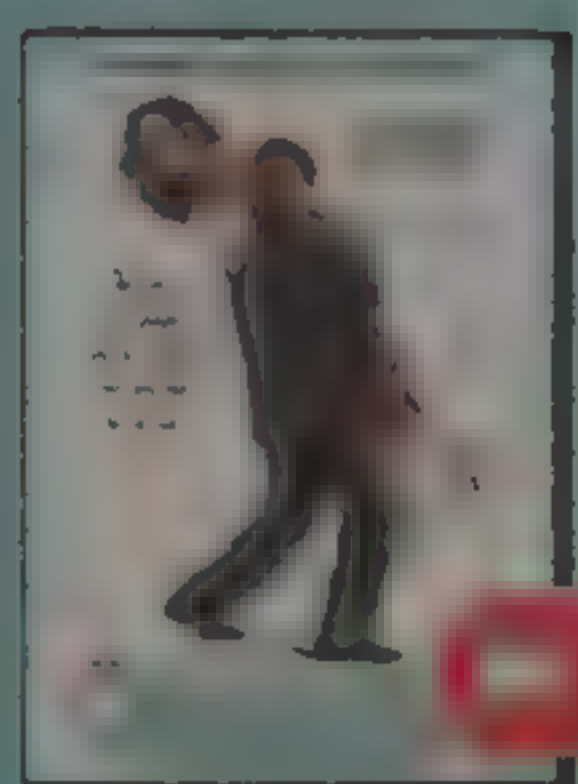
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Great Movies, Great Prices



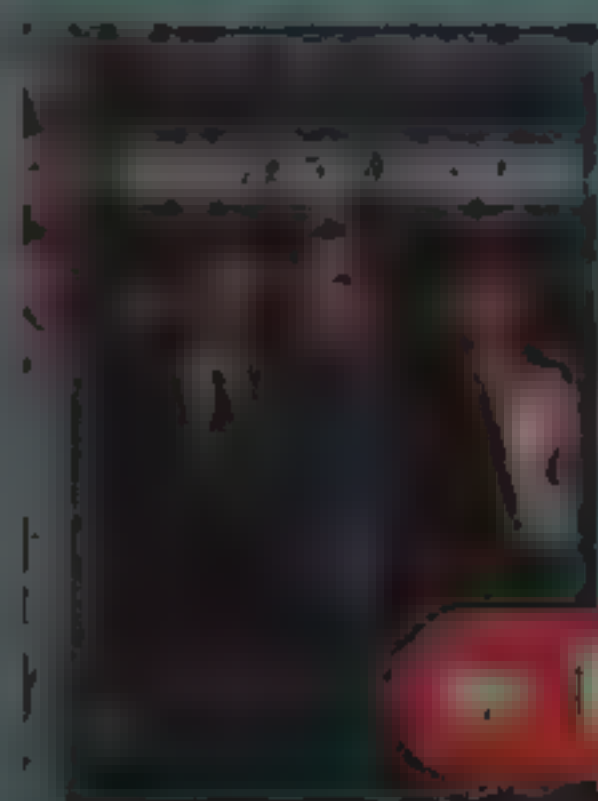
Gone With the Wind

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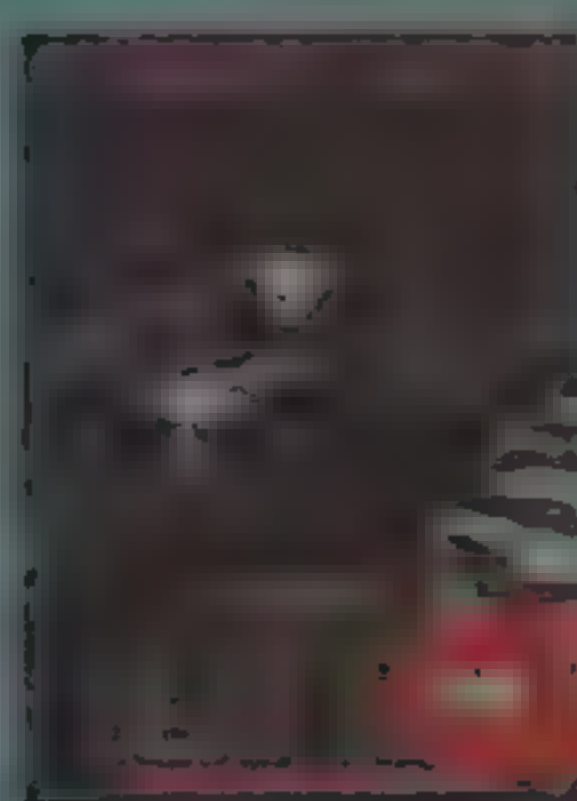
Green Card

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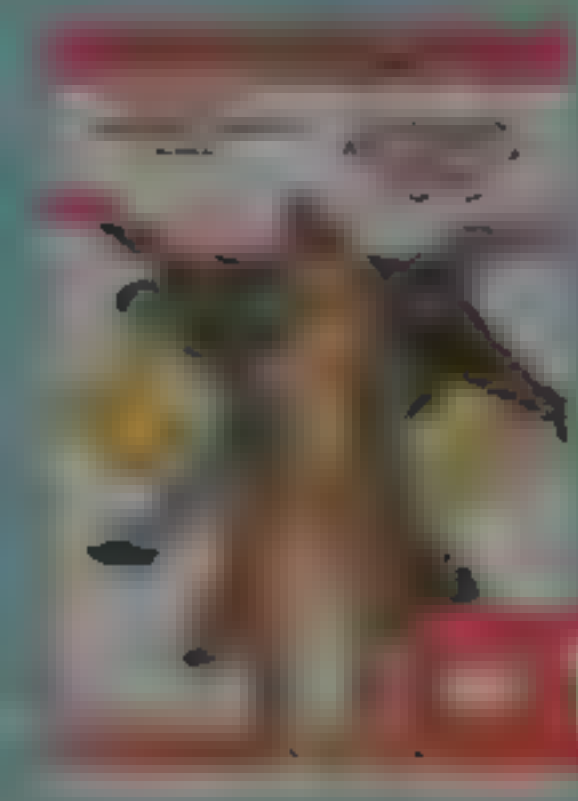
Boiler Room

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Dead Man

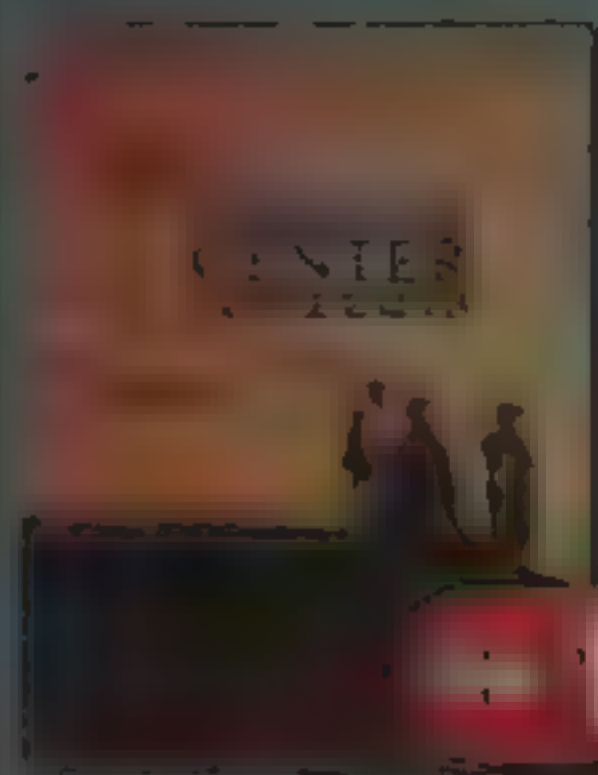
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Human Traffic

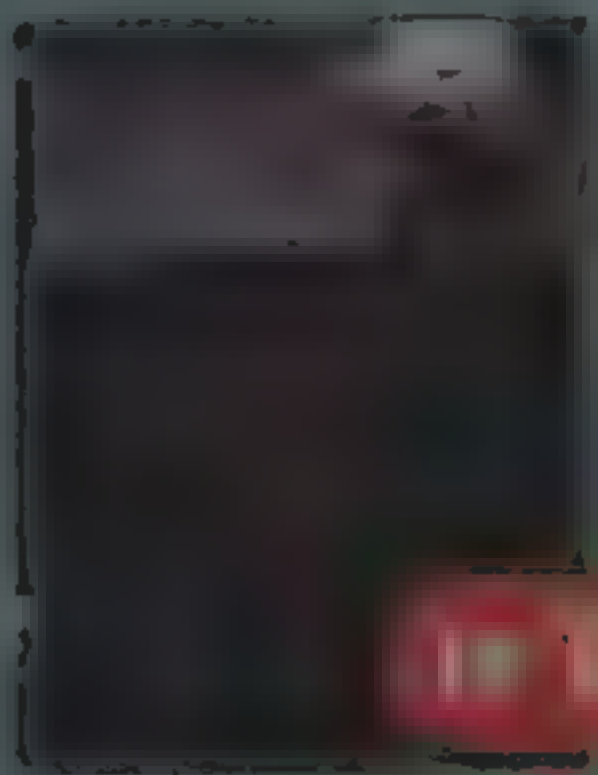
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Classic Choices



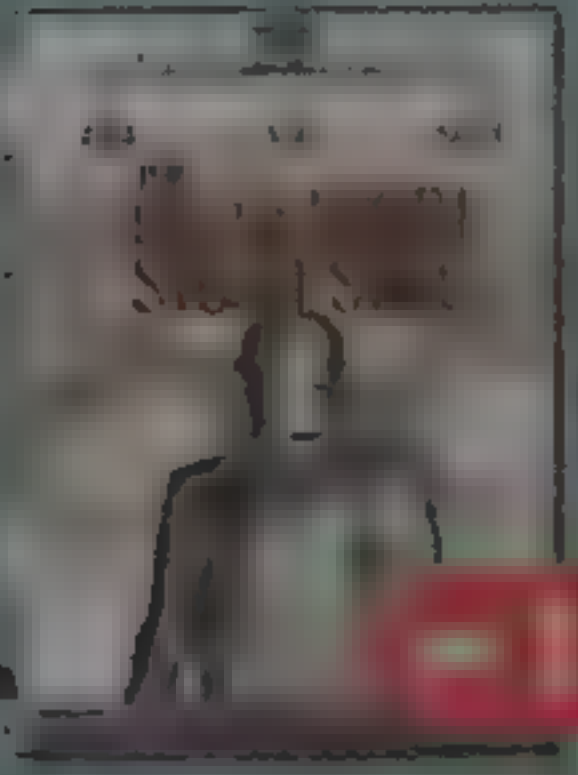
Journey to the Center of the Earth

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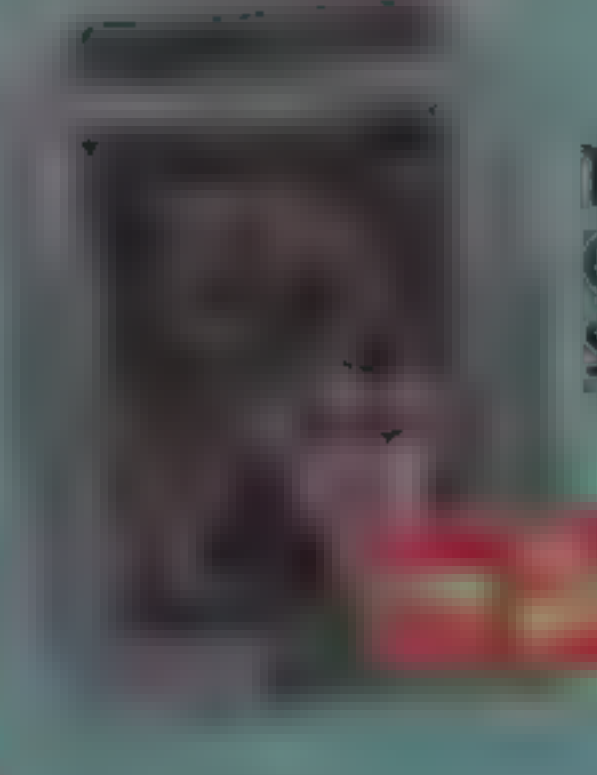
Quest for Fire

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The Day the Earth Stood Still

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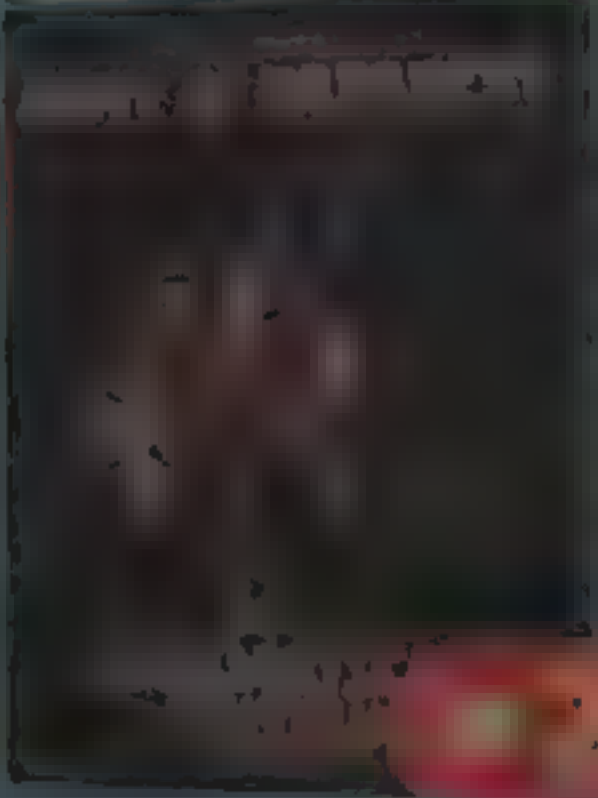
Labyrinth Superbit

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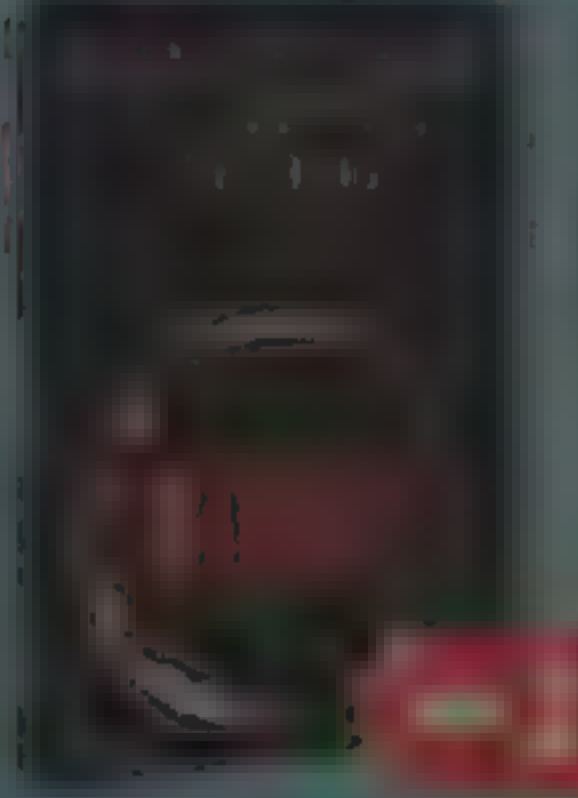
1984

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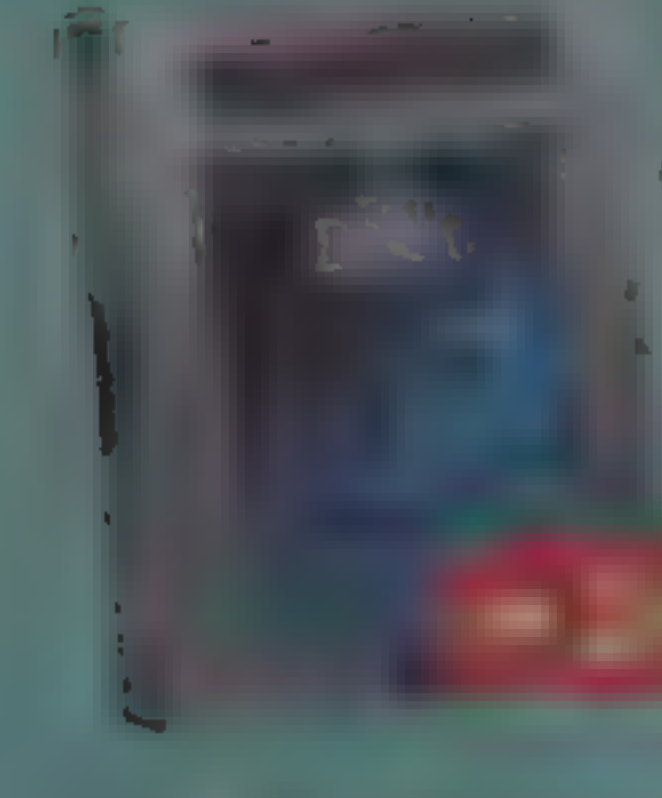
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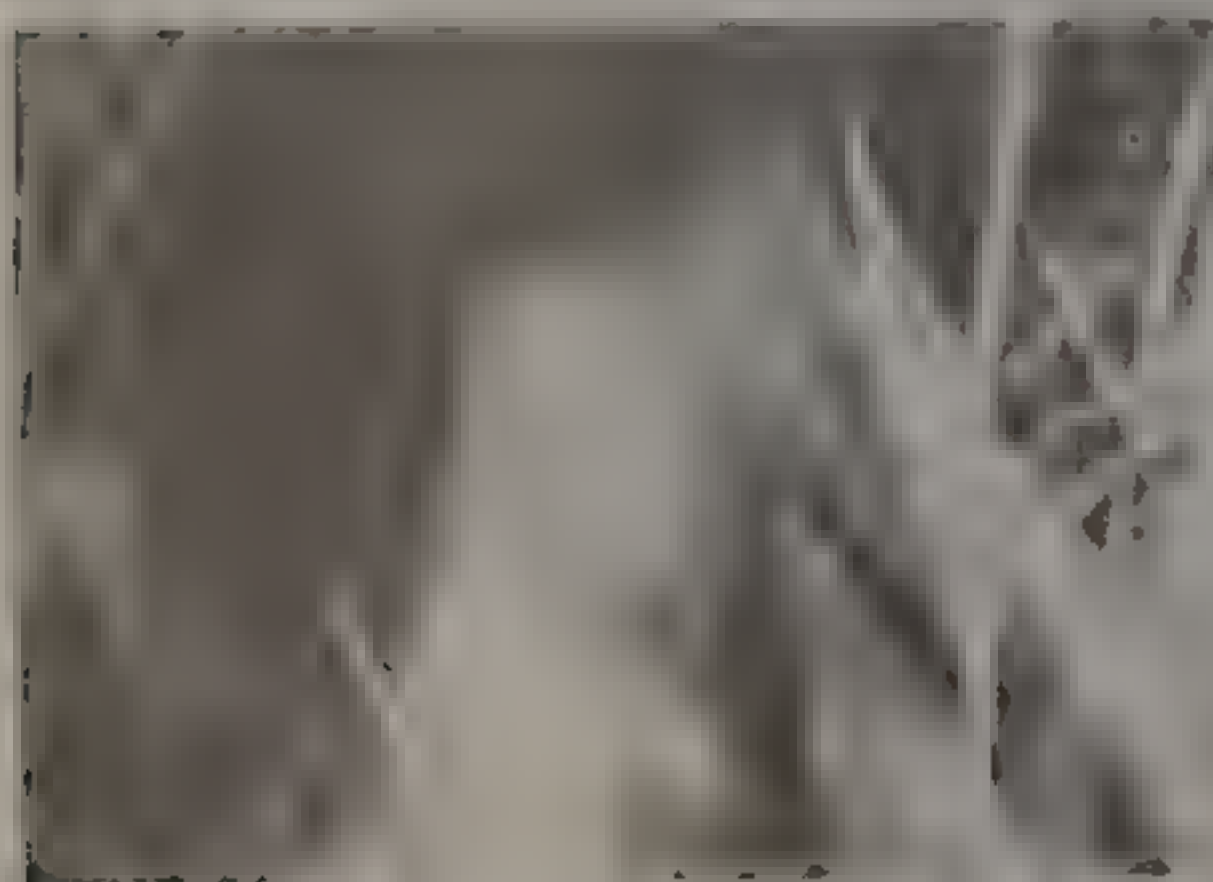
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youngest and most potentially social one (he makes sure to wear clean underwear so he won't be uncomfortable in the theatre), watches movies all day yet has no desire to be a filmmaker, critic or scholar—movies have gone beyond job or hobby to become a virtual replacement for existence. Jack, the most articulate and sympathetic one, seems most capable of making sense of his marginalized mindset. He recognizes that while it mightn't be too unhealthy to fantasize about making love exclusively to dead starlets, concerns set in when you realize you could only ever make love to them in black and white. —JOSEF BRAUN



Edi (dir: Piotr Trzaskalski) • Princess Theatre • Fri, Mar 7 (7pm) In a Warsaw saturated with booze, poverty and depression, Edi and his stuttering partner Jureczek pick scrap metal to fund their horribly casual alcoholism. Their lifestyle is interrupted when two booze-running brothers hire Edi—because of his habit of reading books and his ugliness—to tutor their sister, Princess. The brothers need her to pass high school so she can run a legitimate front for their business, but they worry that Princess will sleep around and become pregnant before doing so. Of course, this risk is made all too real by the presence of her smug-gler boyfriend, a—*gasp*—gypsy! From here the two characters are drawn into the stormy story and become its relatively calm centre.

The film is interesting because of its focus on Edi and Jureczek, who in most movies would merely be secondary characters on the edges of the story about the brothers, the girl and her gypsy lover. Unfortunately, director Piotr Trzaskalski's execution of this intriguing idea is wanting. The film's slow pace is occasionally interrupted by moments of action, but neither Edi nor Jureczek are developed enough as characters to carry the dead stretches in between. The film had potential, but it seems as unfinished as that last bottle of beer. —JAMES ELFORD



Le Nèg (dir: Robert Morin) • Princess Theatre • Mon, Mar 10 (7pm) It's clear right off the bat what *Le Nèg* (literally, *The Negro*) is about. In the front yard of a farmhouse somewhere in that twilight zone between urban and rural Quebec, a

lawn ornament depicting a stereotypical black man has been smashed, an elderly white woman has been killed and a black teenager is in a vegetative coma. A pair of police detectives take on the task of figuring out what is happening. One is old and a couple of months away from retirement, the other is young and ambitious, and together they attempt to piece together the events of the previous night by interviewing the witnesses, among them a pair of shifty-eyed ne'er-do-wells and an exotic dancer who works at a nearby highwayside club called Intersexion.

Rounding out the cast of characters are an overweight neighbour, a drunk single mother and the dead woman's mentally challenged adult son who's been listening to the same song on his Walkman for 37 years and plays with a set of eerie farm figurines. As their conflicting stories emerge, it's obvious that the truth will be elusive. But beyond its *Rashomon*-esque deconstruction of a crime and an exploration of subjectivity, *Le Nèg* also explores racism and the assorted social sicknesses of nowhere-ville Quebec. It's fascinating and troubling, a uniquely Canadian slice of life. —DAN RUBINSTEIN

Looking for Leonard (dirs: Matt Bissonnette and Steven Clark) • Garneau Theatre • Fri, Mar 14 (9:15pm) Jo (Kim Huffman) is a vaguely aspiring writer stuck with a loser boyfriend Ted (*Last Wedding's* Ben Ratner) who robs depts and dry cleaners along with his idiot brother Johnny. While the boys slump before the TV and dream of bigger heists, Jo reads *Beautiful Losers* in the bedroom and tries to muster up the energy to escape. But then she meets Luka, a amiable Czech instantly beguiled by her attitude and smarts (not to mention a pair of hips that'll make your head spin). The two wind up killing Johnny by accident, turning Luka into a fugitive... and things only become more "offbeat" from there.

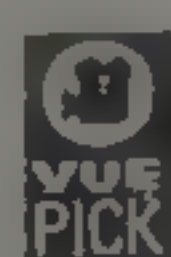
To be plain, *Looking for Leonard* is too self-consciously cute, kitschy and kooky to involve us in either its narrative or its characters—which is a shame, since the cast is largely terrific. Set in Montreal, the title's an empty reference to Leonard Cohen, who symbolizes nothing in particular, serving solely as an excuse to insert bits of *Ladies and Gentlemen*, Mr. Leonard Cohen into the film for nostalgia's sake and allow Jo to deliver a line about how she hopes to spot him in his native town. Don't these people know he lives in L.A.? —JOSEF BRAUN

New York International Children's Film Festival • Festival 1: Garneau Theatre; Sun, Mar 9 (4pm) • Festival 2: Garneau Theatre; Sat, Mar 8 (4pm) Interested in exposing your kids to animation other than the latest seizure-inducing Japanese import to swamp the airwaves? You might want to check out this delightful and diverse collection of international animated treats.

From live action to animation, the various entries provide lighthearted entertainment for children (and even parents) that crosses the barriers of language and culture. Canada is well represented within a selection of films hailing from nations as nearby as the United States and as distant as

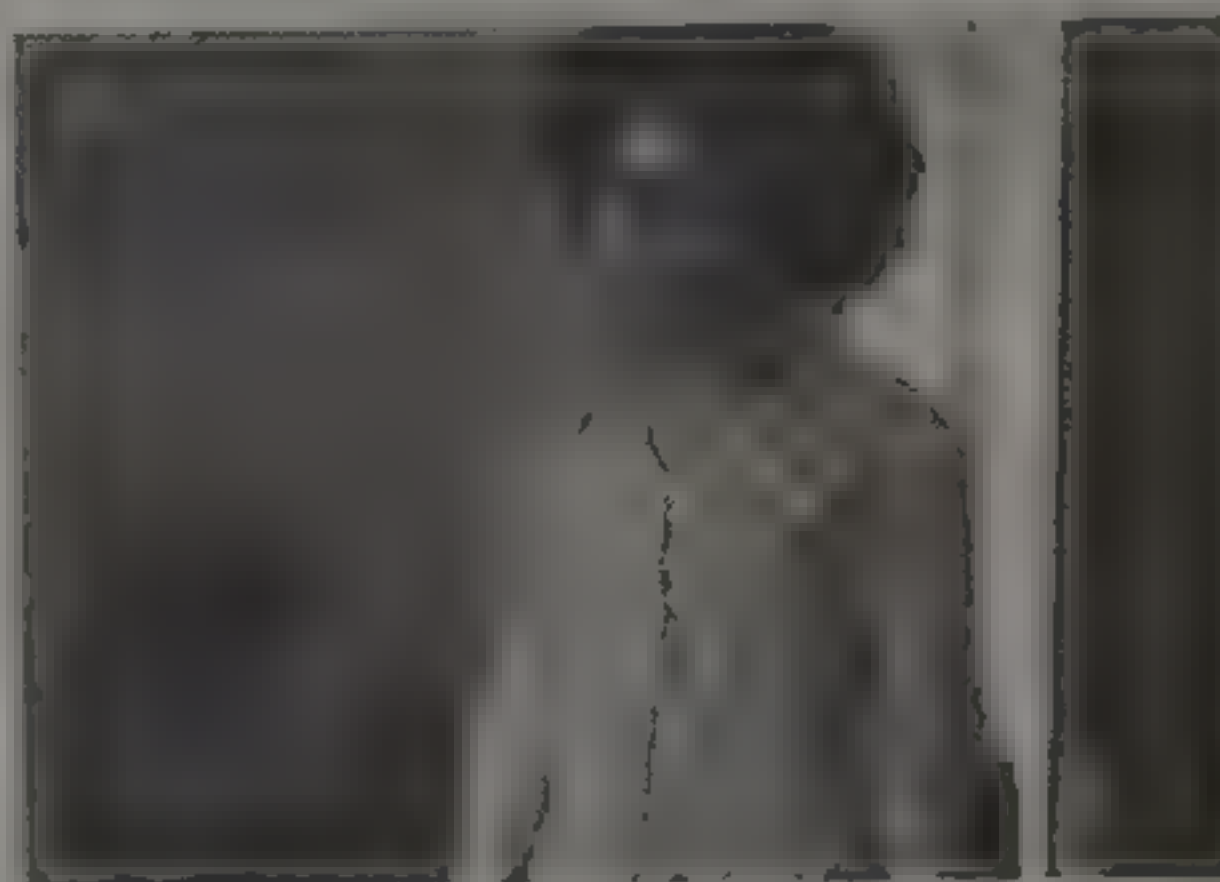
Czechoslovakia; a lot of them reflect the diversity and universality of the human experience. For example, *The Billiard*, a stop-motion Czech film about setting up a pool table, is full of slapstick humour that would be funny to a child (or reviewer) in any language. Other standout films include the whimsical and inventive Japanese film *Laughing Moon*, which uses the careful manipulation of simple shapes to tell its story.

These cartoons may not have any laser-shooting ninja robots but they do have something much cooler: a seemingly endless amount of talent and imagination. —JAMES ELFORD



Respiro (dir: Emanuele Crialese) • Garneau Theatre • Mon, Mar 10 (9pm) Shot on location on the dreamlike, dusty island of Lampedusa, writer/director Emanuele Crialese's *Respiro* centres around Grazia (Valeria Golino), a lovely, playful yet unpredictable and disturbed mother of three. While husband Pietro works on the fishing boats, Grazia plays with her children, occasionally works cleaning fish with the other village women and frequently causes havoc with her wild behaviour and sudden fits. Upon being threatened with a journey to Milan to receive treatment, Grazia suddenly disappears, leaving only her dress lying stranded on the beach.

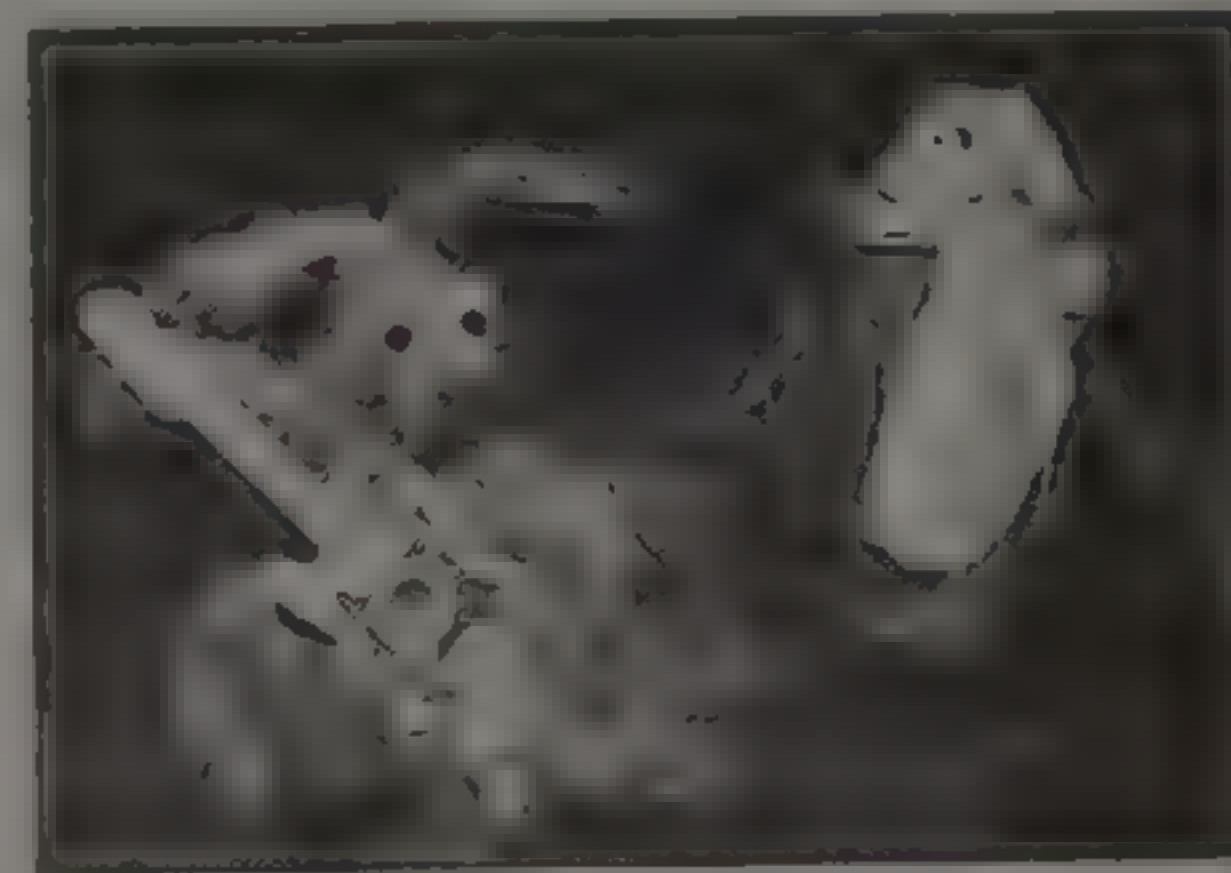
Narrative similarities to *A Woman Under the Influence* aside, *Respiro* shares something of the animal brutality and tenderness common to Casavetes films. Yet the mesmerizing, fable-like tone is as distant from Casavetes's jiggly improv as the people of Lampedusa are from the rest of modern Italy. Half-naked boys fight in the dirt like something from William S. Burroughs's *Wild Boys*, rabid dogs run loose in the streets only to be shot by men from the rooftops, Fabio Zamaron's underwater photography evokes a distinctive relationship with the elements and John Surman's hypnotic score burbles us into a spell. Beautiful, and one of the festival's best. —JOSEF BRAUN



Scumrock (dir: Jon Moritsugu) • Princess Theatre • Sat, Mar 15 (11pm) Impressively 'froed and astoundingly self-absorbed Myles sleeps in, quotes Nietzsche (badly) and dreams of making a "really arty" movie called *Death* while his new roommate Drew falls for a 15-year-old with a death sentence. All attitude and art-damaged Roxxy plays bass with her band the Puerto Ricans and dreams of making it big and sticking it to the pretentious establishment dicks who dominate the local music scene. Shot with his stepmom's outdated camcorder, Jon Moritsugu's determinedly throwaway *Scumrock* is like *Fame* for slackers.

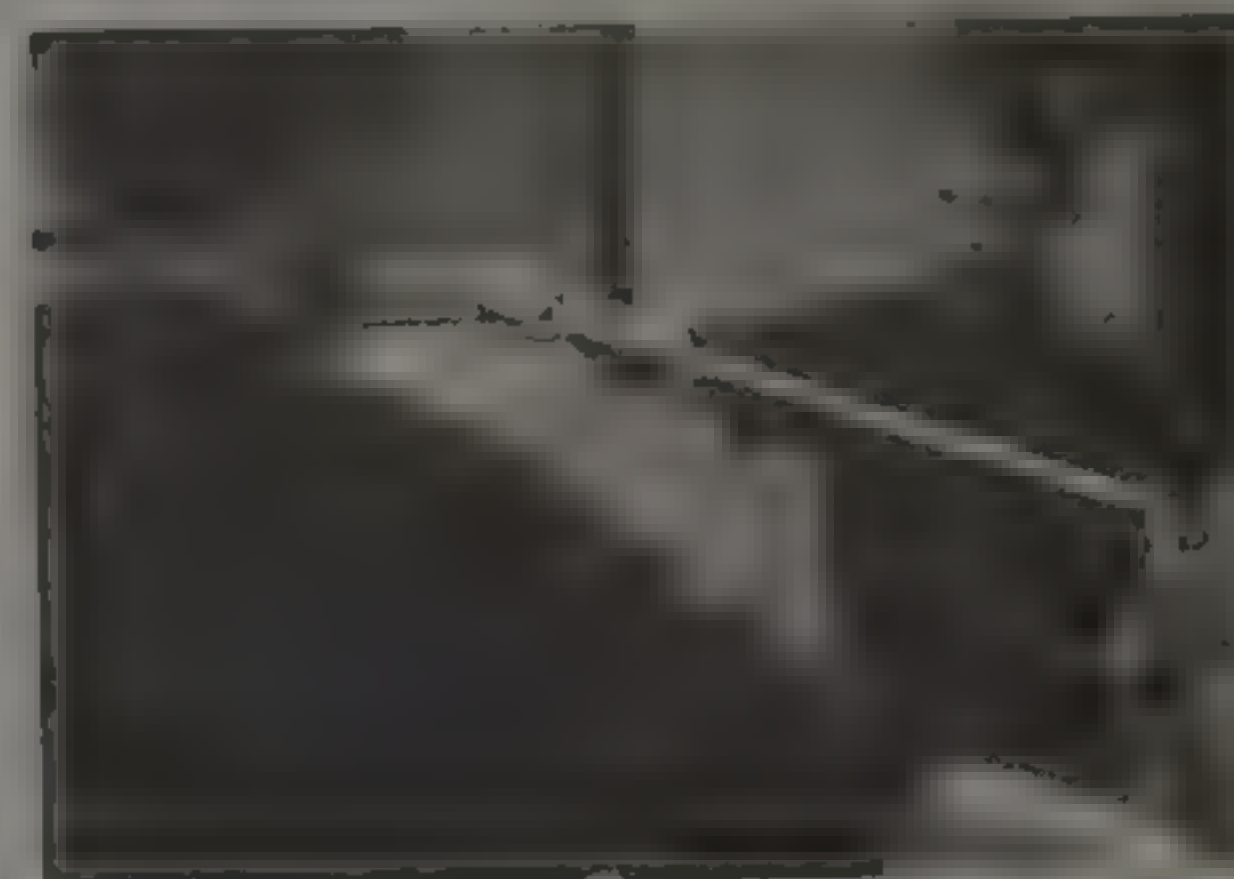
Moritsugu's aesthetic is more distinctive than you'd think. He

embraces sun glare, bad dubbing and lack of focus the way lo-fi rock gods embrace feedback, battered Mustangs and fuzzy amps. His use of the all-rock soundtrack is terrific, too. Of all the mega-cheapo-trash indies I've ever seen, few have been quite this cavalier. I had fun with it. RYIL: Stealing your dork brother's Pinto and driving out to the coast on acid to collect driftwood to make furniture but winding up stranded in Chilliwack because you blew all your money on leather wristbands and a cool bong made out of a bowling ball. —JOSEF BRAUN



Shag Carpet Sunset (dir: Andrew McAllister) • With Micro-nice (dirs: Myles and Drue Langlois) • Princess Theatre • Sat, Mar 8 (9pm) There's a moment in Andrew McAllister's *Shag Carpet Sunset* when protagonist Tuck is told that he makes "everything sound like bullshit." I'd like to come to Tuck's defense and point out that actually every line he utters in this meandering movie is bullshit. I can't think of any genre more tedious than the twentysomething-smug-middle-class-dink-ostensibly-learns-life-lessons "comedy," and it's no less irritating for Generation Y than it was for X. Tuck's this gratingly affected Rick Grieco lookalike who spends 80 minutes drinking beer and playing with puppets in his coolest vintage coat, never at a loss for Forrest-Gump-goes-rebel lumps of wisdom that are neither profound nor funny. Without any focus, McAllister just trades one good idea for at least 30 bad ones. At least the roof-cleaning Viking banger guy was kinda funny.

At half the length, a fraction of the production values and about 50 times the spirit, Myles and Drue Langlois's *Micro-nice*, a pleasingly cheesy lark involving caped B-movie Satanist chicks, is a vastly more satisfying film. White fuzzy monsters pop out of closets, cops get their skulls pierced with metal pipes and the whole thing probably cost less than a DB Crocodile's commercial. Good fun. —JOSEF BRAUN



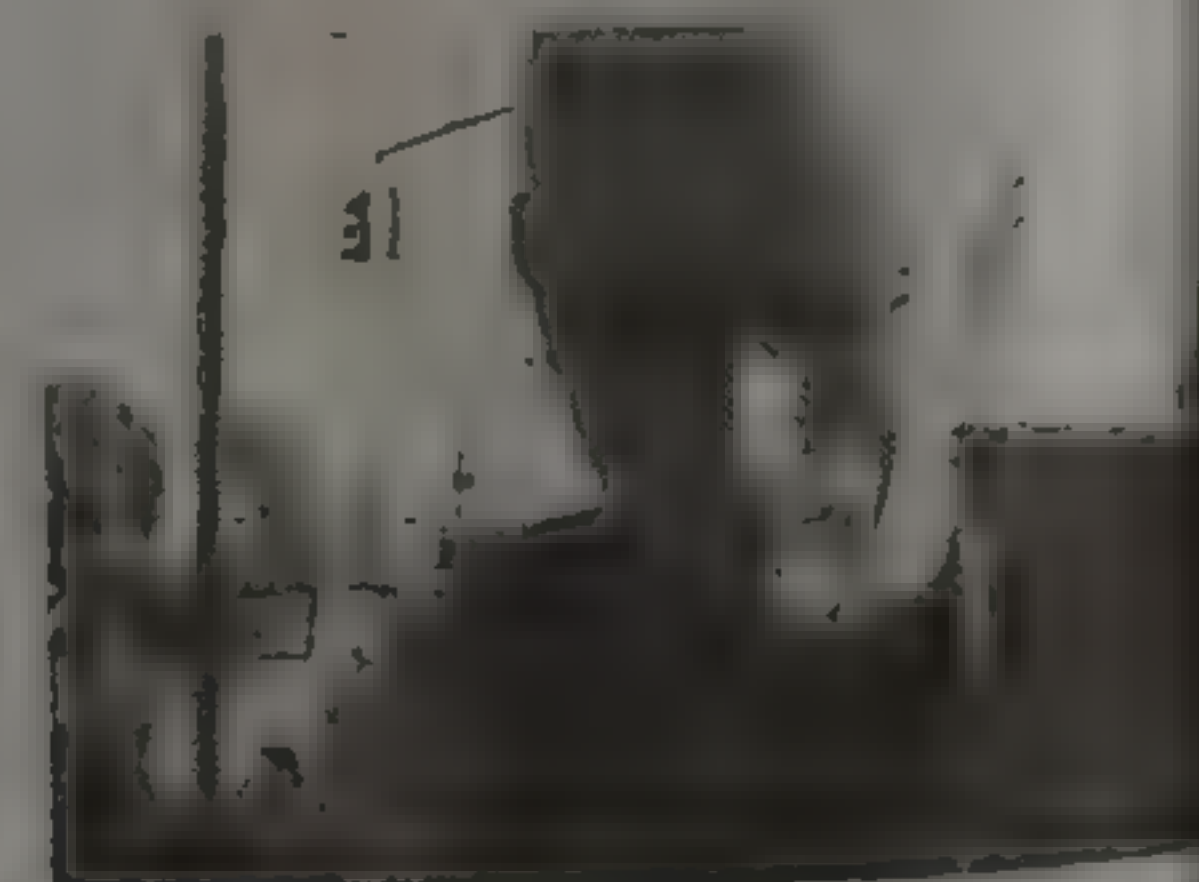
The Son (Le Fils) (dirs: Jean-Pierre and Luc Dardenne) • Garneau Theatre • Wed, Mar 12 (9pm) Olivier teaches carpentry to kids. A reserved, rather terse man with small, hard eyes, he seems every bit your weirdo high school shop teacher. Throughout *The Son*, the camera stays very close to Olivier, observing his every subtle shift of expression in lieu of his lack of words.

Peeking around corners, chasing after his ex-wife and paying a great deal of attention to one particular teenage boy who's placed under his wing, his actions at first seem potentially sinister. But with time, his real purpose becomes clear and this disarmingly sincere film's themes of forgiveness and growth begin to filter in.

Writer/directors Jean-Pierre and Luc Dardenne, whose *Rosetta* received the Palme d'Or at Cannes a few years back, display a marvelous sense of pace and sensitivity. Images of male bonding (guys building stuff, doing sit-ups or playing foosball) dominate but are underscored by hidden layers of poignancy. In other hands, this could come off as manipulative, sentimental building-as-maturing shtick (*la Life as a House*). But what's at stake here is far more complex and grave and it's handled with necessary delicacy. —JOSEF BRAUN

Thatched Memories (dir: Xu Geng) • Garneau Theatre • Sat, Mar 15 (2pm) With the subtle deftness of a landscape artist, award-winning Chinese director Xu Geng paints a colourful picture of Communist rural China in the 1960s, focusing on a boy and his awkward efforts to understand complicated lessons in dignity, love, poverty, loyalty and death.

The setting is Youmadi school where the protagonist, Sang Sang, learns and grows under the exacting and watchful eye of the school principal, his father. Rain falls on thatched roofs, humid breezes bend the tall grasses and oars dip into the narrow rivers which serve as the area's main transportation system. The voice of the adult Sang Sang narrates throughout and while the setting, the language and the culture differ from our Western norms, the coming-of-age theme is universal. Sang Sang, born in the Year of the Dragon, discovers that before he can enjoy his predestined good fortune, he must first overcome many hardships. We see Sang Sang try and often fail to meet the high standards set by his proud father and are often reminded of our own clumsy steps into adulthood. Don't look for fast action or explicit sex here. It's a gentle film but nonetheless pleasing in a Disney-ville China kind of way. —TERRY PARKER



Tom (dir: Mike Holboom) • Princess Theatre • Thu, Mar 13 (10:15pm) *Tom* is a tale of two films that never quite meet. Handheld-camera images of Tom Chomont, an SS fetishist and independent filmmaker afflicted with Parkinson's, are interwoven with old film scenes, historical footage, superimpositions, negative exposures and melding, bleeding images of perversity and tenderness. Accompanied by an eerie musical score, the early cinematic allusions are

Continued from page 38

thival shots work well, contextualizing the experiences of Chomont's mother in the Great Depression. There are two particularly nice sequences, where the splicing of a film reel is mirrored the construction of the Empire State Building and, later, an assembly line. Yet as Mike Holboom's film wears on, the various clips and cuts, though sharply edited, fail to etch out Tom's life.

With few sustained personal ruminations and no accounts from friends or family, we're left with Tom's sparse recounting of the most sensational episodes of his life, from a sibling's mysterious death to consensual incest. And Tom's own movies are not explored by or integrated into the film. The dying man speaks of trying to "create a form for memories," and perhaps this is Tom's aim. But ultimately, the split personality of Tom—Chomont's personal insights vs. Holboom's vision—fail to merge into a coherent whole. —BRIAN GIBSON



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IN STORES MARCH 11

FILM WEEKLY

NEW THIS WEEK

Bringing Down the House (CO, FP, L) Steve Martin, Queen Latifah and Eugene Levy star in *The Wedding Planner* director Adam Shankman's comedy about an uptight tax attorney whose life is turned upside-down by a sassy black ex-convict whom he befriended in an Internet chatroom, believing her to be a white lawyer.

Edmonton International Film Festival
A wide selection of nearly 100 features, short films and documentaries from across Canada and around the world. **Gala screenings:** *Cinemania* (dirs: Angela Christlieb and Stephen Kijak): Gameau Theatre; Fri, Mar 7 (7pm) • *Strokes and Silhouettes* (dir: Anjan Das): Fri, Mar 7 (9:15pm) • *Strange Fruit* (dir: Joel Katz): Yardbird Suite; Sun, Mar 9 (8pm) • *Back to God's Country* (dir: David M. Hartford): Gameau Theatre; Tue, Mar 11 (7pm) • *Marion Bridge* (dir: Wiebke von Carolsfeld): Myer Horowitz Theatre; Thu, Mar 13 (8pm) • *Leaving Metropolis* (dir: Brad Fraser): Myer Horowitz Theatre; Sat, Mar 15 (8pm)

The Guru (CO) Jimi Mistry, Heather Graham and Marisa Tomei star in *Party Girl* director Daisy von Scherler Mayer's comedy about a starry-eyed Indian who comes to America with hopes of becoming a movie star but instead stumbles into a lucrative side career as a philosophy-spouting spiritual advisor to the social elite.

The Producers (EFS) Gene Wilder, Zero Mostel and Dick Shawn star in *Young Frankenstein* writer/director Mel Brooks' legendarily tasteless 1967 black comedy about two men whose scheme to intentionally create a flop Broadway musical backfires when their production becomes a surprise box-office smash. *Provincial Museum Auditorium* (102 Ave & 128 St); Mon, Mar 10 (8pm)

Spider (CO) Ralph Fiennes, Miranda Richardson and Gabriel Byrne star in *Crash* director David Cronenberg's haunting psychological thriller about a man trying to make sense of his life and his relationship with his parents after being released into a halfway house after spending most of his life in a mental institution. Based on the novel by Patrick McGrath.

Tears of the Sun (CO, FP, L) Bruce Willis, Monica Bellucci, Cole Hauser and Tom Skerritt star in *Training Day* director Antoine Fuqua's action/adventure about a veteran Navy SEAL who finds himself torn between duty and honour on an assignment to rescue an American aid worker operating a medical mission in a war-torn western African nation.

FIRST-RUN MOVIES

About Schmidt (CO, FP) Jack Nicholson, Kathy Bates and Dermot Mulroney star in *Election* director Alexander Payne's satirical comedy about a newly retired actuary who embarks on a road trip to inject meaning into life following the death of his wife and his adoption of an African foster child. Based on the novel by Louis Begley.

Adaptation (FP) Nicolas Cage, Meryl Streep and Chris Cooper star in *Being John Malkovich* director Spike Jonze's wildly inventive comedy-drama about a

neurotic Hollywood screenwriter facing writer's block and sexual frustration as he struggles to adapt Susan Orlean's book *The Orchid Thief* into a film, to the point where he decides to write himself into his own script. Screenplay by Charlie and Donald Kaufman.

Bowling for Columbine (CO) *Roger and Me* writer/director Michael Moore examines Americans' love affair with firearms and probes the roots of the United States' astronomical gun-murder rate in this satirical documentary featuring interviews with Charlton Heston, Marilyn Manson and Matt Stone.

Catch Me If You Can (CO) Leonardo DiCaprio, Tom Hanks and Christopher Walken star in *Minority Report* director Steven Spielberg's breezy comedy/drama, based on the memoir by Frank Abagnale, Jr., whose serial habit of impersonating doctors, lawyers and airplane pilots made him the youngest person ever to be put on the FBI's most-wanted list.

Chicago (CO, FP) Renée Zellweger, Catherine Zeta-Jones and Richard Gere star in director Rob Marshall's flashy film version of the classic Bob Fosse stage musical about a pair of publicity-hungry murderesses manipulating the courts and the media in 1930s Chicago. Songs by John Kander and Fred Ebb.

City of God (CO) Alexandre Rodrigues, Leandro Firmino da Hora and Seu Jorge star in director Fernando Meirelles's flashily staged, fact-based epic about the rise and fall of three decades of drug dealers and petty criminals in Rio de Janeiro's Cicade de Deus slum. Based on the book by Paulo Lins. In Portuguese with English subtitles.

Cradle 2 the Grave (CO, FP, L) DMX, Jet Li, Gabrielle Union and Tom Arnold star in *Exit Wounds* director Andrzej Bartkowiak's action thriller about a gangster who is forced to team up with a Taiwanese intelligence agent to meet the ransom demands of an international criminal who has kidnapped his daughter.

Daredevil (CO, FP) Ben Affleck, Jennifer Garner, Michael Clarke Duncan and Colin Farrell star in *Simon Birch* writer/director Mark Steven Johnson's big-screen version of the Marvel comic book about a blind attorney who uses his superhuman sensitivity to his surroundings to fight criminals in New York's Hell's Kitchen.

Dark Blue (FP) Kurt Russell, Scott Speedman and Ving Rhames star in *Bull Durham* director Ron Shelton's gritty police drama about two LAPD homicide detectives—one a morally foot-loose veteran, the other a fresh-faced rookie—investigating a racially charged slaying in the week leading up to the verdict in the 1992 Rodney King trial. Based on a story by James Ellroy.

Final Destination 2 (CO) Ali Larter, A.J. Cook and Tony Todd star in director David Ellis's sequel to the surprise 2000 hit horror movie, in which a group of college students cheat death in a spectacular highway accident and must then try to prevent fate from catching up to them in order to stay alive.

Gangs of New York (CO) Leonardo DiCaprio, Daniel Day-Lewis, Cameron Diaz, Jim Broadbent and Henry Thomas star in *GoodFellas* director Martin Scorsese's

violent historical epic, set during the early days of organized crime in mid-19th-century New York City, about the son of a slain Irish gang leader who vows revenge on his father's murderer.

Gods and Generals (CO) Jeff Daniels, Robert Duvall, Stephen Lang and Mira Sorvino star in *Gettysburg* director Ron Maxwell's Civil War epic, which blends historical and fictional characters to tell the story of the battles of Bull Run, Antietam, Fredericksburg and Chancellorsville. Based on the book by Jeff Shaara.

The Hours (CO, FP) Nicole Kidman, Meryl Streep, Julianne Moore and Ed Harris star in *Billy Elliot* director Stephen Daldry's adaptation of Michael Cunningham's novel, which interweaves the stories of three women from different eras, all of whom have a close connection with Virginia Woolf's novel *Mrs. Dalloway*.

How to Lose a Guy in 10 Days (CO, FP) Kate Hudson, Matthew McConaughey and Adam Goldberg star in *Miss Congeniality* director Donald Petrie's romantic comedy about a ladies' man who bets his buddies he can stay in a relationship for longer than 10 days, unaware that his new girlfriend has bet her friends that she can drive a man away in no time flat.

The Jungle Book 2 (CO, FP) The voices of John Goodman and Haley Joel Osment are featured in this animated sequel to the 1967 Disney cartoon version of Rudyard Kipling's novel about the jungle boy Mowgli and his fun-loving friend Baloo the bear.

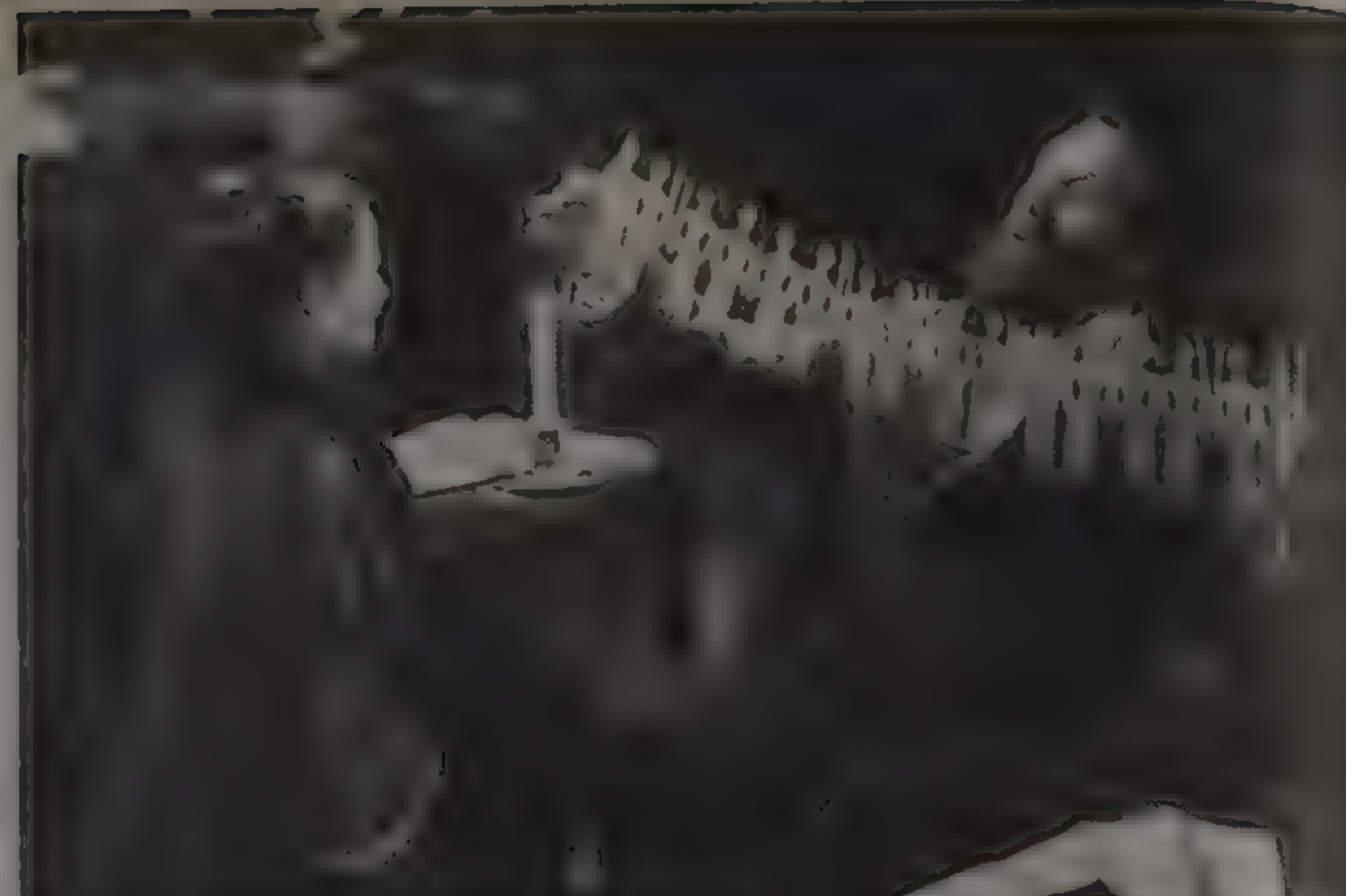
Just Married (CO) Ashton Kutcher and Brittany Murphy star in *Big Fat Liar* director Shawn Levy's romantic comedy about two newlyweds—a working-class traffic reporter and a young woman whose upper-crust parents disapprove of her new husband—struggling through a disastrous honeymoon in Venice.

Kangaroo Jack (CO, FP) Jerry O'Connell, Anthony Anderson, Estela Warren and Christopher Walken star in *Coyote Ugly* director David McNally's slapstick comedy about two friends who bungle an assignment to deliver \$100,000 in Mob money to Australia when the loot is stolen by a wild kangaroo.

The Life of David Gale (CO, FP) Kevin Spacey, Laura Linney and Kate Winslet star in *Mississippi Burning* director Alan Parker's political thriller about a reporter who begins to suspect that a famous anti-death-penalty advocate, who has been sent to Death Row himself for the rape and murder of a fellow activist, may in fact be the innocent victim of a massive conspiracy.

The Lord of the Rings: The Two Towers (CO, FP) Elijah Wood, Ian McKellen, Viggo Mortensen, Sean Astin, Christopher Lee and Andy Serkis star in the much-anticipated second installment of director Peter Jackson's epic film adaptation of J.R.R. Tolkien's trilogy of fantasy novels about a quest to destroy an all-powerful ring.

Old School (CO, FP, L) Luke Wilson, Will Ferrell and Vince Vaughn star in *Road Trip* director Todd Phillips's lowbrow comedy about a newly single thirtysomething man who relives his irresponsible younger days when he and two friends move into a huge house near the local college campus and set up a party-all-night "unofficial fraternity."



Before its release, the Civil War epic **Gods and Generals** seemed guaranteed to receive at least respectable review, on account of its prestigious cast, epic scale and meticulously recreated battle scenes. Boy, think again! Critics have routed this Turner pet project even more viciously than the North routed the South at Gettysburg. Reviews range from the damning with-out-praise "Highly, uh, informative" (*Entertainment Weekly*) to the damning-with-no-praise "Ballooning, inelegant goat spoon" (*Michael Atkinson*, *The Village Voice*). Edward Jay on *On the Border* *Newsweek* describes it as "Civil War battle re-enactments surrounded by the longest high school play ever produced." *new critics* *entertainment* *improving* its *quilt-hour* running time. "This movie *waited* in the DMV long," says *Dawn Taylor* of the *Portland Tribune*, while *Planet Sex* *Boy's* Jon Popick remarks, "I wouldn't even want to make out with Jennifer Garner for more than, like, three hours." And guess what? It's only the second film... in a trilogy.

The Pianist (CO, FP, P) Adrien Brody and Thomas Kretschmann star in *China* town director Roman Polanski's intimate Holocaust drama, based on the true story of Polish musician Wladyslaw Szpilman, his experiences with his family in the Warsaw Ghetto and the series of narrow escapes and unexpected offers of aid that helped him avoid death at the hands of the Nazis.

The Quiet American (CO) Michael Caine, Brendan Fraser and Do Hai Yen star in *Rabbit-Proof Fence* director Phillip Noyce's film version of Graham Greene's prescient novel about a dissolute British journalist in 1952 Vietnam and his at once friendly and distrustful relationship with a likable young American CIA agent.

The Recruit (CO, FP) Al Pacino, Colin Farrell and Bridget Moynahan star in *No Way Out* director Roger Donaldson's spy thriller about a young CIA recruit who tries to sort through a web of double agents and secret agendas at the agency's Camp Peary training facility, all under the watchful eye of a charismatic instructor.

Shanghai Knights (CO, FP) Jackie Chan, Owen Wilson, Donnie Yen and Fann Wong star in *Clay Pigeons* director David Dobkin's sequel to the 2000 action/comedy *Shanghai Noon*, in which martial-arts expert Chon Wang and his ne'er-do-well buddy Roy O'Bannon travel to London to track down the murderer of Chon's father.

Talk to Her (P) Javier Camara, Dario Grandinetti, Rosario Flores and Leonor Watling star in *All About My Mother* writer/director Pedro Almodóvar's

strangely moving comedy/drama about the unlikely friendship that develops between a journalist in love with a comatose bullfighter and a male nurse in love with a comatose dancer. In Spanish with English subtitles

25th Hour (CO) Edward Norton, Philip Seymour Hoffman, Barry Pepper and Rosario Dawson star in *Do the Right Thing* director Spike Lee's drama about a convicted New York drug dealer reconnecting with his father, his girlfriend and a pair of old friends on his last day of freedom before a seven-year prison sentence. Screenplay by David Benioff, based on his novel.

Two Weeks Notice (FP) Sandra Bullock and Hugh Grant star in writer/director Marc Lawrence's romantic comedy about a self-absorbed attorney who only realizes how much he depends upon his overworked, unappreciated assistant when she announces she's quitting and gives him 14 days to find a replacement.

LEGEND

CO: Cineplex Odeon, 444-5468
EFS: Edmonton Film Society, 439-5285
FP: Famous Players
GA: Garneau Theatre, 433-0728
L: Leduc Cinema, 986-2728
M: Metro Cinema, 425-9212
P: Princess Theatre, 433-0728

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March 7-11

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TALK TO HER
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•18A• (sexual content)

THE PIANIST
Nightly @ 6:50 pm
Sat & Sun Matinee 1:30 pm
•14A• (violent and disturbing scenes)

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Old School	18A	Crude Sexual Content	Daily 6:50, 9:00	Bedlam Matinee	1:30, 3:30
Tears of the Sun	14A	Language: Not Suitable	Daily 7:00, 9:20	Bedlam Matinee	1:00, 3:30
Cradle 2 the Grave	14A	Crude Language, Violence Throughout	Daily 7:10, 9:15	Bedlam Matinee	1:10, 3:10

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THE PIANIST 14A

Violent and disturbing scenes
Daily 12:00 2:40 4:50 7:10 9:30

TALK TO HER 18A

Violent content
Daily 12:00 2:40 4:50 7:10 9:30

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Sexual content, mature themes.
Fri Sat 7:00 9:00 Sun-Thu 8:00

DAREDEVIL 14A

Violent scenes.
Fri Sat 7:00 9:00 Sun-Thu 8:00

LEDUC CINEMAS

4702-50 St. 462-4724

BRINGING DOWN THE HOUSE PG

Daily 7:10 9:10
Sat Sun 1:20 3:30

OLD SCHOOL 18A

Crude sexual content. Daily 6:50 9:00
Sat Sun 1:30 3:30

TEARS OF THE SUN 14A

Graphic war violence. Daily 7:00 9:20
Sat Sun 1:30 3:25

CRADLE 2 THE GRAVE 14A

Coarse language, violence throughout.
Daily 7:10 9:15 Sat Sun 1:10 3:10

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HOW TO LOSE A GUY IN 10 DAYS PG

Suggestive language. Daily 7:00 9:15
Sat Sun 1:00 3:00

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St. Albert. 458-9822.

DARK BLUE 14A

Violence and coarse language throughout. 9:00

THE JUNGLE BOOK 2 G

11:00 1:00 2:50 7:00

CHICAGO 14A

1:10 3:30 6:00 8:30

KANGAROO JACK PG

Suggestive language. 11:15

SHANGHAI KNIGHTS PG

12:30 3:00 5:30 8:00

DAREDEVIL 14A

Violent scenes. 11:30 1:45 4:00 6:20 8:45

TEARS OF THE SUN 14A

Graphic war violence. 3:30 6:40 9:00

DAREDEVIL

Violent scenes. Daily 12:30 2:50 5:10 7:50 10:20

OLD SCHOOL

Crude sexual content
Daily 12:10 2:40 4:50 7:10 9:30

THE LIFE OF DAVID GALE

Sexual content, mature themes
Daily 12:20 3:20 6:30

CITY OF GOD

Violence, coarse language throughout.
Subtitled. Daily 9:20

HOW TO LOSE A GUY IN 10 DAYS

Suggestive language.
Daily 1:00 3:50 6:50 9:40

WEST MALL 8

8882-170 St. 444-1829

GODS AND GENERALS

Violent scenes
Fri Mon-Thu 6:50 Sat-Sun 1:50 6:50

CATCH ME IF YOU CAN

Not suitable for younger children.
Fri Mon-Thu 6:45 9:40
Sat-Sun 1:00 3:50 6:45 9:40

FINAL DESTINATION 2

Gory violence. Fri Mon-Thu 7:20 9:50
Sat-Sun 2:00 4:30 7:20 9:50

BOWLING FOR COLUMBINE

Fri Mon-Thu 7:10 9:45
Sat-Sun 1:25 4:00 7:10 9:45

THE PIANIST

Violence, disturbing scenes.
Fri Mon-Thu 8:00 Sat-Sun 1:30 4:40 8:00

GANGS OF NEW YORK

Brutal violence throughout.
Fri Mon-Thu 8:30
Sat-Sun 1:20 4:50 8:30

CHICAGO

Fri Mon-Thu 7:00 9:40
Sat-Sun 1:40 4:10 7:00 9:40

ABOUT SCHMIDT

Fri Mon-Thu 6:40 9:20
Sat-Sun 1:10 3:40 6:40 9:20

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4211-139 Ave. 472-7600

CRADLE 2 THE GRAVE

Coarse language, violence throughout.
Daily 2:15 4:50 7:40 10:00

DAREDEVIL

Suggestive language.
Daily 1:00 3:15 5:30 7:45 9:30 10:10

THE LIFE OF DAVID GALE

Sexual content, mature themes
Daily 1:20 4:00 6:50 9:35

OLD SCHOOL

Crude sexual content. No passes
Daily 1:10 3:20 5:20 7:50 10:15

THE JUNGLE BOOK 2

Daily 1:15 3:30 5:15 7:05

HOW TO LOSE A GUY IN 10 DAYS

Suggestive language. Daily 2:10 4:40 7:20 9:45

SHANGHAI KNIGHTS

Daily 1:50 4:30 7:30 10:05

THE LORD OF THE RINGS: THE TWO TOWERS

Violent scenes, frightening scenes
Daily 1:30 5:00 8:30

TEARS OF THE SUN

Graphic war violence. No passes
Daily 1:40 4:15 7:00 9:55

BRINGING DOWN THE HOUSE

Suggestive language, not suitable for younger children. Daily 2:00 4:25 7:15 9:40

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TEARS OF THE SUN

Graphic war violence. No passes.
THX Daily 1:15 4:10 7:00 10:00

BRINGING DOWN THE HOUSE

Suggestive language, not suitable for younger children. Daily 1:00 3:45 6:30 9:10
THX Daily 2:00 4:45 7:30 10:10

THE GURU

Sexual content, coarse language
Daily 1:50 4:20 7:20 9:40

CRADLE 2 THE GRAVE

Coarse language, violence throughout.
Daily 12:30 1:30 3:00 4:15 5:30
7:10 8:00 9:50 10:40

CHICAGO

Daily 1:20 4:00 6:45 9:20

CATCH ME IF YOU CAN

Not suitable for younger children.
Daily 2:20 5:20 8:50

ABOUT SCHMIDT

Daily 12:50 3:30 6:40 9:30

THE LORD OF THE RINGS: THE TWO TOWERS

Violent scenes, frightening scenes
Daily 12:45 4:40 8:40

GANGS OF NEW YORK

Brutal violence throughout
Daily 1:40 5:15 8:45

SHANGHAI KNIGHTS

Daily 2:10 4:50 7:40 10:15

OLD SCHOOL

Crude sexual content
Daily 2:10 4:20 7:20 9:45
THX Daily 1:10 3:20 5:40 8:10 10:30

DAREDEVIL

Violent scenes
THX Daily 2:30 5:10 7:50 10:20

THE JUNGLE BOOK 2

Daily 12:35 2:45 5:00 7:15

THE LIFE OF DAVID GALE

Sexual content, mature themes
Daily 12:40 3:40 6:50 9:45

WEST MALL 6

8882-170 St. 444-1331

JUST MARRIED

Suggestive content, not recommended for younger children. Fri Mon-Thu 7:15 9:30
Sat-Sun 1:30 3:45 7:15 9:30

THE RING

Frightening scenes. Fri Mon-Thu 6:45 9:15
Sat-Sun 1:45 4:00 6:45 9:15

THE HOT CHICK

Fri Mon-Thu 7:30 9:45
Sat-Sun 2:15 4:45 7:30 9:45

HARRY POTTER AND THE CHAMBER OF SECRETS

Frightening scenes. Fri Mon-Thu 7:45
Sat-Sun 1:15 4:30 7:45

STAR TREK: NEMESIS

Violent scenes, not suitable for younger children
Daily 9:00

MY BIG FAT GREEK WEDDING

Fri Mon-Thu 6:30 10:00
Sat-Sun 2:00 4:15 6:30 10:00

THE WILD THORNBERRYS MOVIE

Fri Mon-Thu 7:00
Sat-Sun 1:00 3:00 5:00 7:00

VILLAGE TREE

1 Gervais Rd. St. Albert. 459-1212

CRADLE 2 THE GRAVE

Coarse language, violence throughout.
Fri 7:15 9:45 Sat Sun 1:30 4:30 7:15 9:45
Mon-Thu 7:15

THE LIFE OF DAVID GALE

Sexual content, mature themes Fri 6:45 9:30
Sat-Sun 12:30 3:45 6:45 9:30 Mon-Thu 6:45

THE RECRUIT

Coarse language Fri 7:15 9:45
Sat-Sun 1:15 3:45 7:15 9:45 Mon-Thu 7:15

ABOUT SCHMIDT

Fri 6:45 9:30 Sat-Sun 1:00 4:00 6:45 9:30
Mon-Thu 6:45

JUST MARRIED

Suggestive content, not recommended for younger children. Fri 6:45 9:00
Sat-Sun 1:45 4:00 6:45 9:00 Mon-Thu 6:45

HOW TO LOSE A GUY IN 10 DAYS

Suggestive language Fri 7:00 9:30
Sat-Sun 1:15 4:15 7:00 9:30 Mon-Thu 7:00

OLD SCHOOL

Crude sexual content. Fri 7:30 10:00
Sat-Sun 1:45 4:45 7:30 10:00 Mon-Thu 7:30

GANGS OF NEW YORK

Brutal violence throughout. Fri 8:45
Sat-Sun 12:45 4:30 8:45 Mon-Thu 6:30

THE LORD OF THE RINGS: THE TWO TOWERS

Violent scenes, frightening scenes. Fri 8:45
Sat-Sun 12:45 4:45 8:45 Mon-Thu 6:20

THE HOURS

Mature themes
Fri 7:00 9:45
Sat-Sun 1:00 4:15 7:00 9:45
Mon-Thu 7:00

BRINGING DOWN THE HOUSE

Suggestive language, not suitable for younger children
Fri 7:30 10:00
Sat-Sun 1:30 4:30 7:30 10:00

25TH HOUR

Coarse language throughout. Fri 6:30 9:15
Sat-Sun 12:30 3:45 6:30 9:15 Mon-Thu 6:30

GALAXY CINEMAS @ SHERWOOD PARK

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Edmonton 780-416-0150

14A

TEARS OF THE SUN

Graphic war violence. Fri 3:50 6:50 9:35
Sat-Sun 1:20 3:50 6:50 9:35 Mon-Thu 6:50 9:35

BRINGING DOWN THE HOUSE

Suggestive language, not suitable for younger children. Fri 3:45 7:15 9:45
Sat-Sun 12:50 3:45 7:15 9:45
Mon-Thu 7:15 9:45

DAREDEVIL

Violent scenes. Fri 3:35 7:00 9:50
Sat-Sun 1:15 3:35 7:00 9:50 Mon-Thu 7:00 9:50

THE JUNGLE BOOK 2

Fri 4:45 7:05 Sat-Sun 12:45 2:45 4:45 7:05
Mon-Thu 7:05

HOW TO LOSE A GUY IN 10 DAYS

Suggestive language. Fri 3:20 7:10 9:40
Sat-Sun 12:30 3:20 7:10 9:40
Mon-Thu 7:10 9:40

SHANGHAI KNIGHTS

Fri 4:10 7:20 9:50 Sat-Sun 1:40 4:10 7:20 9:50
Mon-Thu 7:20 9:50

THE RECRUIT

Coarse language. Daily 9:00

CHICAGO

Fri 3:40 6:30 9:10 Sat-Sun 12:50 3:40 6:30 9:10
Mon-Thu 6:30 9:10

THE LORD OF THE RINGS: THE TWO TOWERS

Violent scenes, frightening scenes
Fri-Sun 4:00 8:00 Mon-Thu 8:00

KANGAROO JACK

Suggestive language
Sat-Sun 12:00 2:00

THE LIFE OF DAVID GALE

Sexual content, mature themes
Fri 3:10 6:40 9:30 Sat-Sun 12:10 3:10 6:40 9:30
Mon-Thu 6:40 9:30

OLD SCHOOL

Crude sexual content. Fri 7:30 9:55
Sat-Sun 1:00 3:30 7:30 9:55
Mon-Thu 7:30 9:55

FAMOUS PLAYERS

GATEWAY 8

29 Ave. Calgary Trail. 436-6977

ADAPTATION

Coarse language, suggestive scenes
Fri Mon Tue Wed Thu 6:45 9:25
Sat Sun 12:50 3:20 6:45 9:25

DARK BLUE

Violence and coarse language throughout
Fri Mon Tue Wed Thu 7:00 9:40
Sat Sun 1:30 4:10 7:00 9:40

HOW TO LOSE A GUY IN 10 DAYS

Suggestive language
Fri Mon Tue Wed Thu 6:50 7:15 9:15 9:45
Sat Sun 1:00 1:40 3:30 4:30 6:50 7:15 9:15 9:45

KANGAROO JACK

Suggestive language. Fri Mon Tue Wed Thu 7:20
Sat Sun 1:45 4:20 7:20

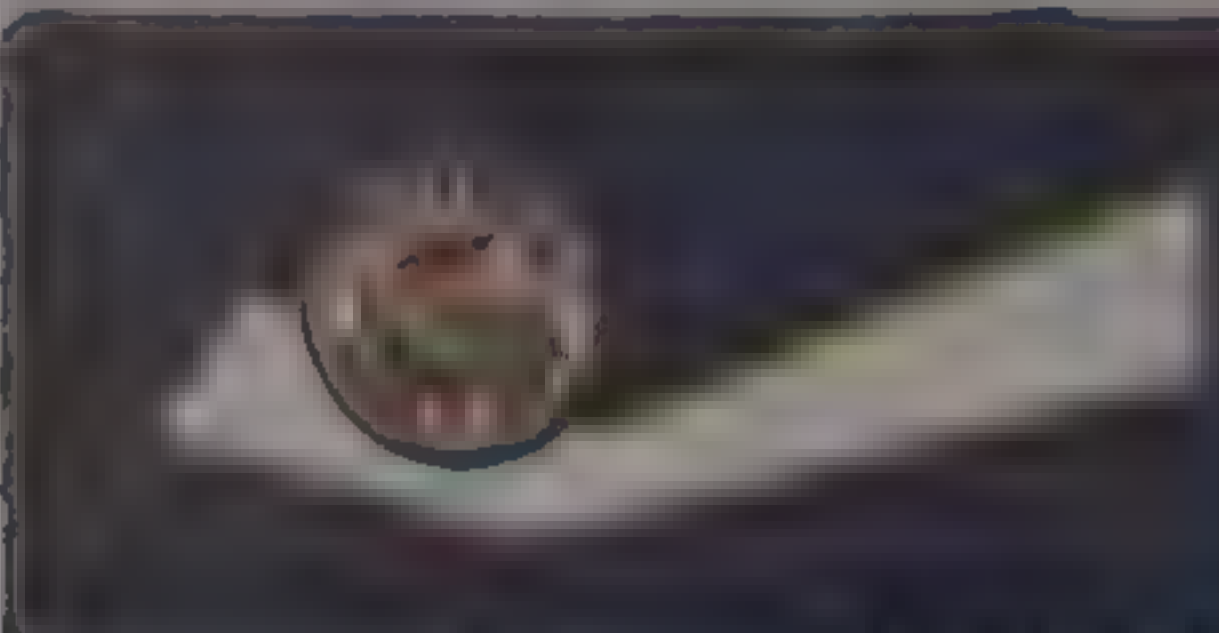
THE RECRUIT

Coarse language
Fri Mon Tue Wed Thu 7:10 9:50
Sat Sun 1:20 4:00 7:10 9:50



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TeamPlayers.ca

JOSH FREUND, TEAM MEMBER, RACING IN THE C.A.R.T. SERIES.

Making sense of *Stop*

Stop Kiss sometimes feels like TV, but it also has moments of rare emotional truth

By PAUL MATWYCHUK

The rapturous smooch promised by the title of Diana Son's play *Stop Kiss* doesn't occur until the last scene, as friends Callie (Caroline Livingstone) and Sara (Beth Graham) finally give in to the affection that's obviously been building between them for weeks. And the setting, a nearly deserted park in Greenwich Village just after 4:15 in the morning, couldn't be more romantic, either. However, we've already seen the most intimate scene in the play. (It actually occurs chronologically a few weeks later, but Son's script does a lot of messing around with the time sequence.) Sara is being released from the hospital after getting brutally beaten up by a stranger; she's spent a few days in a coma and even now is unable to talk and can only move her arms and legs by exerting a supreme amount of will power. We watch as Callie performs the slow, difficult task of taking off Sara's hos-

pital gown and dressing her in some clothes of her own for the trip home.

I didn't time it, but the scene, which has very little dialogue, must take something like four or five minutes to perform, and it's breathtakingly well-done. You know what? I was actually pretty thrilled by this scene. Not only is it a touching demonstration of the love and the sense of protectiveness Callie now feels for Sara and not only do Livingstone and Graham perform it with a beautiful, unaffected simplicity, but

REVUE THEATRE

it's also the kind of scene that is fairly commonplace in movies, but extremely rare in live theatre. It's a scene, in other words, where you get to watch in real time as people quietly perform a private physical task, all the while behaving as if there's not a single person watching them. That might not sound like much, but I think there's something exciting going on when a play quiets down, even for four or five minutes, and gives you the sense that you're not seeing actors merely simulating some difficult task, but people honestly *doing the task itself*, living through every little step of the process.

Okay, maybe I'm getting a little

pretentious here, but I don't think I was alone in the audience of Kill Your Television's new production of *Stop Kiss* in thinking that scene was the most effective, sustained stretch in the entire play. I think it's because it's also the *quietest* scene—the one where the actors can stop reciting Son's quippy lines and simply relax into their roles. Son used to be a staff writer on *The West Wing*, and long stretches of *Stop Kiss* feel like something written for TV, not the stage. There's not a lot of subtext to anything that happens, and the dialogue is a little too sitcom-glib, especially in the opening scene between Callie and Sara, which is as cluttered with exposition as Callie's apartment is with dirty laundry. The characters feel a little too patly conceived as well—there's something just a little too neat about the way Son so painstakingly sets Callie up for us as someone who's lived her entire life too passively and then orchestrates the plot so that she's forced to climb out of her rut and make a commitment.

AND YET, THE PLAY is still an effective piece of theatre. The storytelling is very fresh: Son's script alternates between scenes involving Callie and Sara (neither of whom has ever been involved in a lesbian affair before) shyly trying to figure out the nature

Lucy De Vos

Beth Graham and Caroline Livingstone in *Stop Kiss*

of their relationship, and scenes depicting the aftermath of Sara's beating. It's a cunning theatrical choice—instead of a depressing story about two women who fall in love and got assaulted because of it, the play becomes the hopeful, romantic tale of two people breaking out of their routines, taking risks and making emotional connections with each other. While I think Livingstone tends to overplay Callie's nervousness around Sara, the two actresses have a nice, edgy chemistry together—even when they're arguing. And what a pleasure it is to see Beth Graham, whose thin, petite frame so often gets her cast in children's roles, playing a grown-up woman with a grown-up sex life (although Son has the oddly provincial notion that since Sara grew up in St. Louis before moving to New York, she's a wide-eyed country mouse get-

ting her first taste of big-city life)

Mention should be made of the fine supporting performances by Kevin Corev and Nathan Cuckow as Callie and Sara's old boyfriends—Cuckow especially has a couple of strong scenes in which he tries, with a totally believable mixture of politeness, hurt and anger, to talk to Callie about Sara's condition in a hallway near the hospital ICU. Director Kevin Sutley (with the aid of designer Raymond Spittal) keeps the action moving fluidly between the play's two parallel timelines—and best of all, he doesn't chicken out on giving us a good final kiss, either. **D**

STOP KISS

Directed by Kevin Sutley • Written by Diana Son • Starring Caroline Livingstone and Beth Graham • Roxy Theatre (10708-124 St) • To Mar 8

Misfits of science

Themes of war, religion, ambition, love whirl like electrons inside fascinating *Einstein's Gift*

By DAN RUBINSTEIN

When Albert Einstein and Fritz Haber first meet, the contrast between the two men is astounding. Both are scientists and both were born Jewish in Germany. But beyond these basic facts, they appear to be polar opposites. Haber is a dapper chemist who believes his formulas must have practical applications. Einstein is a disheveled physicist who feels theoretical ideas don't have to be anchored to the real world. Haber says nationality is more important than religion, so he eventually converts to Christianity to further his career. Einstein says the 1000-year-old culture of his people is more important and has no trouble moving to Switzerland to avoid persecution. Haber repeats stories about his uncle squaring off against a samurai warrior in Japan and settles disputes by fencing. Einstein would

rather play his viola. In other words, dramatic potential abounds.

Yet there's another marked difference between the two historical figures at the centre of *Einstein's Gift*, one which allows them to play symbiotic roles. Haber is the story's head and heart, while Einstein is its conscience. The narrative is essentially Haber's biography, documenting his pursuit of scientific and personal achievement in a country where Jews

REVUE THEATRE

are never fully accepted. Haber is so determined to serve his homeland that he blindly gets caught up in First World War patriotism; although he always *thinks* he knows where his work will end up, he agrees to transplant his agriculturally-rooted, Nobel Prize-winning nitrogen fixation process into Germany's weapons labs and helps develop chlorine gas for the army. (Later he invents the pesticide Zyklon-B, which the Nazis used in concentration camp gas chambers.) Haber is usually at centre stage, clashing and conspiring with his assistant, his wives and his fellow patriots. And when he's not verbally sparring with Haber, Einstein is usually lurking around the periphery of the action, watching Haber with a

bemused look on his face, like he's seen all this before and knows where it's heading.

The winner of the 1999 Canadian Jewish Playwriting Competition making its world premiere at the Citadel, Edmonton playwright Vern Thiessen's *Einstein's Gift* is like an airtight, balanced equation. It takes sweeping themes (war, religion, ambition, love), multiplies them—and the result, on the other side of the equal sign, has real-world relevance and floats around as philosophic art at the same time. From the captivating performances by every actor to the inventive, surely award-winning set, *Einstein's Gift* is everything theatre should be. It's funny, beautiful and troubling. It asks big questions. And with the world on the brink of war again, it resonates powerfully.

WHILE MICHAEL SPENCER-DAVIS is superb as Haber—especially when he executes the scientist's bewildered, naïve expressions—it was James MacDonald's Einstein that I found spellbinding. Perhaps it was his frizzy, unkempt hair, or the Mark Twain-like "observer" quality he brought to the role, but when Einstein spoke, every syllable seemed to matter. The tragic irony of course, is that, despite Einstein's attempts to dance through the messy minutiae of reality, his



Ellis Brothers Photography

theory of relatively ultimately changed the world in a white flash more profoundly than Haber could have ever dreamed. Which makes Einstein's respect for and friendship with Haber all the more fascinating. (The supporting characters are all played flawlessly as well, but it's the clever exchanges between Spencer-Davis and MacDonald, like their deadpan, sandwich-sharing discussion of divorce as they sit on a park bench, that make the play sing.)

Bretta Gerecke's set features furniture and assorted props—a typewriter, a couple of wooden chests, silvery trees—suspended high above the stage on guy wires. These objects drop down so characters can use them, but

they also bobble up and down in the air at times, as if to illustrate the turmoil and uncertainty of life. Einstein smiles when he sees these objects hanging mysteriously, like he's letting us in on a little secret—that things aren't always what we believe. "Was a time," he remarks in the play's opening moments, "when women spoke music and men thought poetry." After watching *Einstein's Gift*, it's reassuring to know that some people still do. **D**

EINSTEIN'S GIFT

Directed by David Storch • Written by Vern Thiessen • Starring Michael Spencer-Davis, James MacDonald and Stephanie Wolfe • MacLab Theatre, The Citadel • To Mar 16

Sylvain Émard's inside moves

Montreal choreographer blends the mundane and the dreamlike in *Scènes d'Intérieur*

By JOSEF BRAUN

In the last few weeks, the Brian Webb Dance Company has hosted more exciting dance events than Edmontonians are normally treated to in as many months. Besides Mile Zero's Dance Lab Open Forum, Webb's new Contemporary Dance Festival has highlighted an impeccable selection of new work from some of central Canada's most fascinating senior choreographers. Yet while the inspired absurdity of Dancemakers' *The Satie Project* or the hypnotic, ethereal, interstellar beauty of O Vertigo's *Luna* may have left you wanting a breather, the festival's final weekend promises something that parallels its predecessors in quality and inventiveness, but offers something altogether separate: overtly personal, vulnerably direct, full of heart and soul.

Scènes d'Intérieur is the latest work from Montreal's Sylvain Émard Danse. Émard developed the piece

from interviews he conducted with his dancers, speaking with them on a very individual level about familiar objects and their meanings, and out of that process *Scènes* became very much a study of intimate human relationships. Unsurprisingly, upon meeting with Émard, I found that the choreographer himself comes off as a generous and sensitive communicator, choosing his English words carefully and gesturing with gentle, fluid animation.

PREVIEW DANCE

Vue Weekly: I would think it's usually the case that part of being a good dancer is taking ownership of the choreography you're given. But with *Scènes d'Intérieur*, it seems that you as choreographer were forced to take ownership over what you were presented with by your dancers.

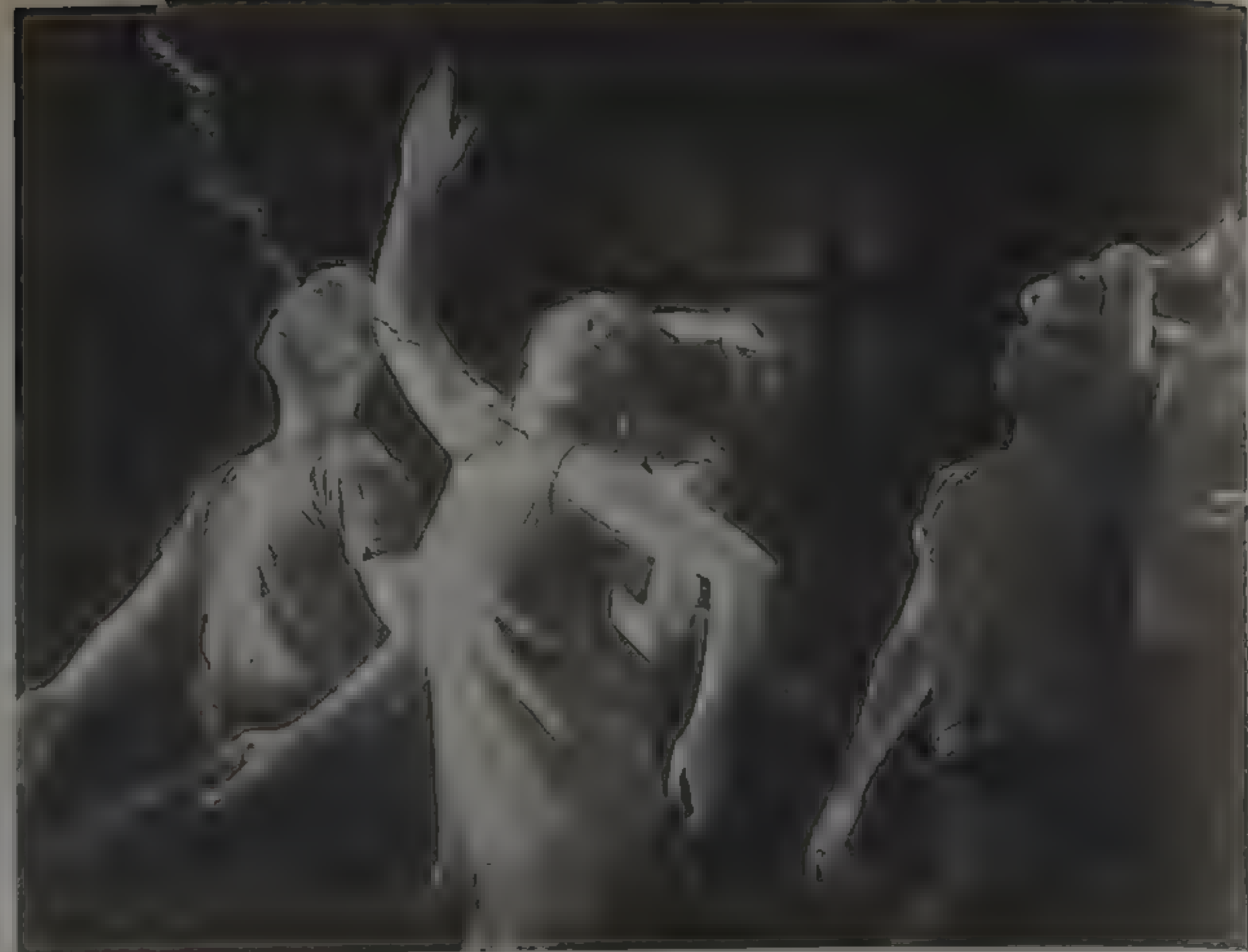
Sylvain Émard: [Laughs.] Yeah, it's true. I wanted more of a direct exchange with the dancers on this project. Usually I'm very directive in my choreography—you know, no improv and everything's given to them. But most of these dancers I've been working with for five or six years, so this time I wanted to see if we could share more of the conceiv-

ing of the dance. I wanted them to participate, but I also wanted to use this form of research to see where abstraction could bring us. I thought that concentrating on these objects outside of ourselves would put us on a more abstract track. And then the exact opposite occurred. After two minutes of talking about the object and what it represents, it almost always became a conversation about the importance of other people in our lives. Very quickly it became very human and warm, even sentimental, instead of cold and abstract.

VW: I imagine it must have made the dancers feel quite vulnerable.

SÉ: It's interesting. We were working on these duets between men, and I asked each of them, what would you give to your partner? What object would represent what you're going through in the dance? Both answered that they would give a little rock sculpture to their partner. And then I did the same thing with the women and one said she would buy a nice piece of silk for her partner and the other said she would get a big piece of fabric and wrap her partner in it. The differences were fascinating and it was kind of strange to have that level of exchange, using objects as metaphors.

VW: What became of the objects?



SÉ: At one point I decided to get rid of the objects as being part of the show. But when I began editing the interviews, I found I just really wanted to keep some sort of artifact from them in. So I asked the dancers if they'd allow me to take some images of them in their homes. They accepted and we finally came away with these images of windows from each dancer's apartment.

VW: I like this tension between form and content or object and movement, as it were. You've talked before about favouring two kinds of aesthetic that I think parallel that tension, one aesthetic being the everyday or the mundane and the other being the dreamlike. Those could appear to be conflicting aesthetics.

SÉ: What I like about creating is that it allows us to distort reality, and the best reference I have for doing this is dreaming. It has its own logic that might seem to have nothing to do with the real world but in fact it questions us a lot about our everyday lives. Reproducing reality isn't something we need as an artistic event. I think we need that instinctive, subconscious twist to bring us to a point where we can feel something deeper, something we can maybe only see through that certain lens. ☐

SCÈNES D'INTÉRIEUR

Choreographed by Sylvain Émard •
Performed by Sylvain Émard Danse • John
L. Haar Theatre (10045-156 St) • Fri-Sat,
Mar 7-8 (8pm) • 497-4416/420-1757

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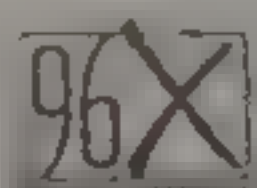
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theatre notes

BY PAUL MATWYCHUK

That touch of Klink

David Belke's latest award-winning play tells the story of three female prisoners—one of them approximately 4 months pregnant—who plan to escape over the penitentiary walls with the aid of a flying carpet. Meanwhile, the only guard in the vicinity is too busy studying a nearby chickadee to notice any suspicious behaviour on the part of the prisoners.

If you think that premise sounds a little haphazard, it's not Belke's fault—after all, he had only three hours to write it. And if you think it sounds hilarious and can't wait to see it, you've missed your chance—it was staged last Friday night and will probably never be performed again. That's because *Kittens in the Klink* was Belke's contribution to Catalyst Theatre's raucous yearly fundraiser *Over the Edge with 4-Play*, which requires four teams of playwrights, directors and designers and one team of four actors to stage four brand-new world theatrical premieres in the span of a single day.

Kittens in the Klink took home two "Curling Awards" (they actually are curling trophies, but the Catalyst team cover them with so many feathers, ribbons and flowers that you'd never realize it)—one for Belke as "Fourmost Playwright" and one for Tabitha Howe's elaborate costumes, which seemed modelled less on actual prison uniforms than Culture Club's "Karma Chameleon" video. C.M. Zubay won the "Fourmost Set Designer" award for her work on Conni Massing's *Bachelorette/Fear Factor/Joe Millionaire* takeoff *Reality Bites*, Andrea House and Bridget Ryan tied as "Fourmost Actress" and Trevor Schmidt was named "Fourmost Director," even though he confided in me before the show that his standing as one of the most apolitical men in Edmonton made him question whether he was the right person to handle Marty Chan's savage *Adoption*.

I'm also pleased to be able to brag that for the third year in a row, I won the award for "Fourmost Reviewer." But maybe I shouldn't get so pleased with myself—my trophy is in the shape of a large, demented-looking blue bird. I have a hunch it's supposed to be a dodo.

Cake mixer

Curling Award-winning director Trevor Schmidt will undoubtedly be in attendance at *Let Them Eat Cake* and *Let Them Eat More Cake*, two French Revolution-themed events taking place this weekend to raise money for Northern Light Theatre, where Schmidt is artistic director. The \$20 admission price gets an evening of music (courtesy of the Lush Life), prizes (including opening-

night tickets to NLT's much-anticipated upcoming production of the play *Language of Angels*) and food (an assortment of—and I'm arching an eyebrow here as I copy out the press release—"historically accurate, rum-soaked confections, complete with severed heads served up on a platter"). I don't think you're supposed to eat the heads, but I could be wrong—table manners were never my strong suit.

The event takes place on Friday and Saturday, March 7 and 8, at 8 p.m. at the Third Space (11516-103 St). Tickets are available by calling NLT at 471-1586 or TIX on the Square at 420-1757.

Tearing you a new Astle

Robert Astle's new book *Theatre Without Borders* (Signature Editions) is a collection of Q&A interviews with nine of the most unusual, distinctive and groundbreaking theatre troupes and artists in Canada, and I envy the space he was able to devote to each one of them. So often, when I interview theatre people, it's all I can do to fit in the basic information about whatever new production they happen to be promoting, but Astle allows himself the luxury of exploring in detail each artist's background, range of influences and creative process.

Many of the people Astle profiles will be familiar to Edmonton audiences: Ronnie Burkett, of course, regularly brings his amazing marionette plays to the Roxy for Theatre Network; sketch troupe Jest in Time played the Comedy Arts Festival in January; Theatre Smith-Gilmour appeared at the first Kaboom! festival three years ago with *Chekhov's Shorts*; and less than a month ago, Theatre Columbus's Leah Cherniak directed a hilarious production of *Lysistrata* for Studio Theatre. And of course, Astle's name is well-known here as well—Theatre Network brought his play *The Hats of Mr. Zenobe* to town back in 1997. (Until they redecorated, the poster for the show used to hang right by the urinals in the Roxy men's room, so I've spent long, long stretches of time doing nothing but staring at Astle's name.)

I guess now I can stare at Astle himself when he comes to Greenwood's Bookshoppe (7925-104 St) on Monday, March 10 at 7:30 p.m. to launch his book. He'll be appearing with another Signature author, Catherine Hunter, whose occult mystery novel *In the First Early Days of My Death* has nothing to do with theatre, but since the *Globe and Mail* says it's "elegant, well-written and clever," she should have no trouble fitting right in with any theatre folk who show up.

Kamera ready

Finally, congratulations are due to Daniel Arnold and Medina Hahn, who last week in Calgary became the recipients of the 2003 David Tuer Emerging Artist Scholarship. They'll be using the \$2,000 award to mentor in Toronto with Daniel MacIvor's illustrious theatre troupe da da kamera. Arnold and Hahn caused a big splash in 2000 with their first play, the Fringe/NeXtFest hit *Tuesdays and Sundays*; they also co-starred earlier this season in Workshop West's acclaimed production of Stephen Massicotte's *Mary's Wedding*. They're currently at work on a full-length play commission from Theatre Network. ☺

ARTS WEEKLY

Fax your free listings to 426-2889 or e-mail them to lstings@vue.ab.ca. Deadline is Friday at 3pm

DANCE

CAPOEIRA ACADEMY 6807-104 St (709-3500) • Roda de Capoeira • Every Sat (2pm) • Free performance

CONTACT IMPROV DANCE McKernan Community Hall, 11341-78 Ave (450-3336) • Every Sun (3-5pm): Dance jam. Contact Improv, a dance of weight-sharing, gravity, momentum and stillness

CONTEMPORARY DANCE FESTIVAL John L. Haar Theatre, 10045-156 St (497-4416) • The Brian Webb Dance Company presents a series of provocative new dance pieces • *Scènes d'Interieur*: A new piece by choreographer Sylvain Émard incorporating video interviews with dance • Mar. 7, 8 (8pm); \$54 (festival pass)/\$20/\$15 (student/senior); tickets available at TIX on the Square

MARGIE GILLIS Arden Theatre, 5 St. Anne Street, St. Albert (459-1542) • Dance by internationally acclaimed solo artist Margie Gillis • Mar. 11 (8pm) • \$22.50/\$18.50 (youth/senior)

PEDRO GUASP SPANISH FLAMENCO DANCERS Provincial Museum Theatre, 12845-102 Ave • The 25-member dance troupe presents an evening of flamenco, with proceeds going to the Hispanic Catholic Church of Edmonton, Our Lady of Guadalupe • Sun, Mar. 16 (4pm) • \$10/\$6 (children under 6 years)

GALLERIES/MUSEUMS

ALBERTA CRAFT COUNCIL GALLERY See What's Happening Downtown

ART BEAT GALLERY 8 Mission Ave, St. Albert (459-3679) • Open Mon-Wed, Fri 10am-6pm; Thu 10am-9pm; Sat 10am-5pm; Sun, hols noon-4pm • *THE SWCA SPRING SHOW*: Paintings by artists from the Society of Western Canadian Artists • Until Mar. 9

BUZZY'S Lower level, 10416-82 Ave (437-3707) • Artworks by Sirkka Kadatz

CHRISTL BERGSTROM'S RED GALLERY 9621-82 Ave (439-8210) • Open Mon-Fri 11am-5pm; Sat by appointment • *CALM PASSAGE*: Oil paintings on the theme of transition

COMMERCE PLACE See What's Happening Downtown

EDMONTON ART GALLERY See What's Happening Downtown

ELECTRUM DESIGN STUDIO 12419 Stony Plain Rd (482-1402) • Open Tue-Fri 10am-5pm; Sat 10am-4pm • *TRACE OF FLAME*: Wood-fired ceramics by Darwin Dolinsky • Until Mar. 29 • Opening reception: Sat, Mar. 8 (1-4pm)

EXTENSION CENTRE GALLERY 2nd Fl University Extension Centre, 8303-112 St (492-3034) • Open Mon-Thu 8:30am-8pm; Fri, 8:30am-4:30pm; Sat 9am-noon • *ESSENCE OF TIME*: Diana Panizon, graduating student exhibition • Mar. 10-19 • Opening reception: Sat, Mar. 8 (1-4pm)

FAB GALLERY 1-1 Fine Arts Building, U of A Campus, 112 St, 89 Ave (492-2081) • Open Tue-Fri 10am-5pm; Sun 2-5pm • *THE ALCUIN AWARDS*: For excellence in book design in Canada, 2001 • Mar. 11-29 • Opening reception: Thu, Mar. 13 (7-10pm)

FORT DOOR 10308-81 Ave (432-7535) • Open Mon-Wed 10am-6pm; Thu and Fri 10am-9pm; Sat 10am-6pm, Sun 12-5pm • Soapstone carvings of Inukshuk, hunters, mother and child by Peter Assapa. Westcoast Indian and Eskimo gold and silver jewellery by Pat Dixon • Until Mar. 31

FRINGE GALLERY Bsm 10516 Whyte Ave (432-0240) • Open Mon-Sat 9:30am-6pm • *RETURN TO OLYMPUS*: Group show of figurative artworks. An exploration of ancient and modern mythology • Until Mar. 29

GIORDANO GALLERY See What's Happening Downtown

HARCOURT HOUSE 10215-112 St (426-4180) • Open Mon-Fri 10am-5pm; Sat 12-4pm • *BIG BAD AND UGLY*: Works by Daniel Erban; Until Mar. 22 • *Front Room*: *EVOLVING AUTONOMY*: Works by Richard Boulet, Until Mar. 22

JASPER'S OLD FIREHALL Jasper • Group show by Jasper Artists Guild (JAG) • Until Mar. 17

JEFF ALLEN ART GALLERY Strathcona Place, 10831 University Ave (433-5807) • Watercolour paintings by Stella Sok Kyung Song • Mar. 10-Apr. 3 • Open house Wed, Mar. 12 (7:30-8:30pm)

JOHNSON GALLERY 7711-85 St (465-6171) • Open Mon-Fri 8am-5:30pm; Sat

9am-5pm • Artworks by Myrle Steen, Don Sharpe, John McMann, Jack Ellis, Doug Capogreco, Dennis Clark, and Susan Gardiner. Pottery by Jim Speers • Until Mar. 31

JOHNSON GALLERY 11817-80 St (479-8424) • Open Tue-Fri 9:30am-5:30pm; Sat 9:30am-4pm • Watercolours by Jim Brager, serigraphs by Meredith Evans, Illingworth Kerr, Armand Vallee and Elkie Sommers. Wood carvings by Adi, and African masks • Until Mar. 31.

McMULLEN GALLERY University of Alberta Hospital, East Entrance, 8440-112 St (407-7152) • *ROOM FOR MEASURES*: Sculptural furniture by Catherine Burgess, Megan Strickfaden, Agnieszka Matejko (in collaboration with Wes Denison and Adrienne Arlen Duffy) • Until Apr. 6 • *After Hours*: On display outside the gallery. Two large-scale waterscapes by Leslie Taillefer

MUDDY WATERS CAPPUCCINO BAR 8211-111 St • Paintings by Andrea Curtis • Until Mar. 31

MULTICULTURAL CENTRE PUBLIC ART GALLERY 5411-51 St, Stony Plain • *SOUL OF THE MOUNTAIN*: Paintings by Jerry Heine, Yuriko Kitamura, Adeline Rockett, Eileen Raucher Sutton and Pam Wilman • Until Mar. 24

MUTTART CONSERVATORY 9626-96A St (496-8755) • Open Mon-Fri 9am-6pm; Sat Sun 11am-6pm • *Artwork in the Centre Court*: *NATURE'S JEWELS*: Watercolours by Laura Leeder • Until Mar. 21 • \$5.25/\$4.25 (senior/youth)/\$2.75 (child)/\$16 (family)

MUSÉE HÉRITAGE MUSEUM 5 St. Anne Street, St. Albert (459-1528) • Open Mon-Sat 10am-5pm; Sun 1-5pm • *THE HANDS OF A MASTER*: Until May 3 • *THE MASTER SPEAKS*: Series of presentations featuring a craft and an artisan; every Sat until Apr. 26 • Pottery, presented by Joanna Drummond, Sat, Mar. 8 (1pm and 3pm); \$2 (suggested donation/person) • A Master Speaks: Honey Making with Malcolm Connell; Sat, Mar. 15 (1pm and 3pm)

NINA HAGGERTY CENTRE FOR THE ARTS 9704-111 Ave (474-7511) • Open Mon-Fri 10am-2pm • *OUT/INSIDE ART*: Group show • *2ND SPACE RIGHT*: Photo Installation by Arie Verheul • Until Mar. 28

P.I.T.S. GALLERY See What's Happening Downtown

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert (460-4310) • Open Mon-Sat 10-5pm; Thu 10am-8pm • *HIDDEN TALENTS III*: Group show curated by Diane Gwilliam featuring artworks by students in the City of St. Albert Community Services Visual Arts Program • Until Mar. 28 • Opening reception: Wed, Mar. 12 (7-9pm)

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave (453-9100/453-9100) • Open weekdays 9am-9pm; weekends 9am-5pm • *SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY*: Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more Permanent exhibit • *TREASURES OF THE EARTH* Geology collection. Permanent exhibit • *THE NATURAL HISTORY GALLERY*: • *BUG ROOM*: Live invertebrate display. Permanent exhibit • *THE BIRD GALLERY*: Mounted birds Permanent exhibit • *THE WILD ALBERTA PREVIEW GALLERY*: Sneak peek at the new gallery's layout • *BIG THINGS*: Large-scale sculptures by artists of the North Edmonton Sculpture Workshop; Until April • *BONE DIGGERS*: Until Mar. 9 • *ANCIENT ROME*: Until Apr. 21 • *A TO Z AT THE MUSEUM*. Every Sat (9am-11am): family-fun drop-in program • *EVENINGS AT ALICE'S*: At the Museum Café, last Fri evening of each month

REMEDY 8631-109 St. • *OBJECTIF PHOTOGRAPHY ART SHOW 2003*: Third annual exhibition of photographs by staff of the Gateway • Until Mar. 31

SCOTT GALLERY 10411-124 St (488-3619) • Open Tue-Sat 10am-5pm • *NEW WORKS* Recent still-life paintings by Lynn Malin • Until Mar. 18

SEGHES STUDIO GALLERY See What's Happening Downtown

SNAP GALLERY See What's Happening Downtown

SNOWBIRD GALLERY WEM, 8882-170 St (444-1024) • Work by J. Yardley-Jones and Gregg Johnson, acrylics by Jim Vest, pottery by Noburo Kubo and Jacqueline Stenberg

SPECTRUM ART GALLERY AND STUDIO See What's Happening Downtown

ST. THOMAS' COFFEE HOUSE 4, 44 St. Thomas Street, St. Albert (907-1454) • *NORTHERN EXPERIENCE*: Oils and pastel artworks by Frances Boyce Olynk depicting images of Greenland and Northern Canada • Until Apr. 8

STUDIO 321 See What's Happening Downtown

SWEETWATER CAFÉ 102 Ave, 124 St (907-1454) • *FLORAL AND FIGURE FUSION*: Group show of figurative, floral artworks, landscapes and still lifes • Until June 10

TIMOTHY'S WORLD COFFEE 8137-104 St (907-1454) • *SOLACE*: Paintings by Deborah McGinnis • Until Apr. 8

VAAA GALLERY 3rd Fl, Harcourt House, 10215-112 St (421-1731) • *BLOOMS*: Botanic paintings by Peggy Arnett, Crystal Babcock and Margaret Jones • Until Mar. 22

VICTORIA SCHOOL OF PERFORMING AND VISUAL ARTS 10210-108 Ave (426-3010) • Open Mon-Fri 9am-4pm • *10X2-BOLD*: Ten contemporary artists from the collection of the Alberta Foundation for the Arts • Until Mar. 22

LITERARY

CITY ARTS CENTRE 10943-84 Ave • Stroll of Poets Society presents a book launch by Nancy Mackenzie with Rusti Lehay and Anna Mioduchowska • Wed, Mar. 11

GRANT MACEWAN CITY CENTRE CAMPUS See What's Happening Downtown

GREENWOOD'S BOOKSHOPPE 7925-104 St (439-2005) • Reading and signing of *Theatre Without Borders* by Robert Astle; and reading of *In the First Early Days of My Death* by Catherine Hunter • Mon, Mar. 10 (7:30pm)

JEFF ALLEN ART GALLERY Strathcona Place, 10831 University Ave (433-4807) • Book launch of *All Those Other Guys, and Me* by John M. Reid • Open house Wed, Mar. 12 (6:30-8:30pm)

LAURE GREENWOOD'S VOLUME II BOOKS • Readings by NeWest authors Dave Margoshes (*Drowning Man*), Laura J. Cutler (*Jumping Off*) and Sean Johnston (*Not a Day Goes By*) • Mon, Mar. 10 (7:30pm)

MARTINI'S BAR AND GRILL 9910-109 St (989-0200) • The Olive Poetry Reading series: featuring poet Russell Thornton followed by a 30-minute open stage following Russell's reading • Tue, Mar. 11 (7pm)

NAKED CYBER CAFÉ See What's Happening Downtown

WINSPEAR CENTRE See What's Happening Downtown

LIVE COMEDY

COMEDY FACTORY 3414 Gateway Boulevard (469 4999) • THU 6-FRI 7 (8:30pm); SAT 8 (8pm and 10:30pm): Dale Downing

FARGO'S 10307-82 Ave (433-4526) • Every SUN: Fargo's Laugh-a-Lot Comedy

FESTIVAL PLACE Telus Theatre, 100 Festival Way Sherwood Park (449-3378) • FRI 14 (8pm): Lorne Elliott • \$23/\$19.75 (student/senior)

SIDETRACK CAFÉ 10333-112 St (421-1326) • Every THU (7:30-9:30pm): Comedy improv show • \$3

THEATRE

BITING THE BUTTERHORN Varscona Theatre, 10329-83 Ave (433-3399 #2/420-1757) • Jeff Haslam, Davina Stewart and Jocelyn Ahl star in this collection of playwright Stewart Lemoine's best scenes, monologues and playlets from the last 20 years of Teatro la Quindicina • Until Mar. 8 • Tue-Sat (8pm); Sat matinees (2pm) • \$15/\$12 (student/senior/Equity); Tue evenings and Sat matinees: Pay-What-You-Can • Tickets available at TIX on the Square

CHARLEY'S AUNT Mayfield Dinner Theatre, 16615-109 Ave (483-4051, 486-7827) • Brandon Thomas's venerable cross-dress comedy, set in the gay '90s, about an Oxford student who disguises himself as an old maid in order to help a pair of his college pals woo a pair of lovely young women when their chaperone fails to appear • Until Apr. 20

CHIMPROV! The New Varscona Theatre, 10329-83 Ave (420-1757/448-0695) • Long-form improvisational sketches performed by Rapid Fire Theatre's top improvisers • Every Saturday (11pm)

DIE-NASTY Varscona Theatre, 10329-83 Ave • The 12th season of Edmonton's legendary live improvised soap opera takes place in the community of Ridge Valley Mountain Flats, Lemoine County, U.S.A., at the height of the Great Depression. Directed by Dana Andersen, produced by Stewart Lemoine • Every Monday (8pm)

EINSTEIN'S GIFT See What's Happening Downtown

SEE NEXT PAGE

Astral Horoscope

By MATT SHORT



ARIES (Mar 20-Apr 19): Your planetary ruler, Mars, has recently moved into Capricorn and out of harmony with your sign. Discipline and planning will be your strengths at this time, but suppressed anger and depression are also possible. Much of your energy will be directed toward work; heavy responsibilities and parental issues. Use caution—you are in the public eye and if you make an ass of yourself, everybody will know about it. You need to let off steam throughout the day, or all that unexpressed anger could be released in an explosion! Secret lovers and undercover actions are shown around March 11, especially involving the sign Leo. A Scorpio or Aquarius may be instrumental in your career advancement.



TAURUS (Apr 20-May 19): Unusual things continue to happen as your planetary ruler, Venus, moves through the unpredictable sign of Aquarius. Temporary arrangements and exciting new friendships are likely to emerge, specifically within the workplace or through your parents. Long journeys could become difficult around March 9. A job promotion involving the sign Sagittarius or Pisces may not be quite as great as it seems, but don't take even a small improvement for granted. Situations dealing with isolation, music, photography, hospitals and secret friendships are featured for late next week. Oil, water and gas could play a role.



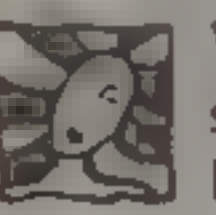
GEMINI (May 20-June 20): Your focus has changed again now that your planetary ruler, Mercury, has zoomed into Pisces and out of harmony with your sign. Moves, writing, photography, music and visual art may all be relevant at this time. Your energy levels will begin to rise toward the end of the week, increasing your initiative and ambition. Secret sexual involvement at work with the boss or the signs Aries or Scorpio is possible close to March 7, along with career advancement and general benefits from men. Love, financial and social enhancements are indicated for March 9 to 11, especially with the signs Taurus and Libra.



CANCER (June 21-July 22): Cosmic vibrations are greatly improving for you. The Moon will be moving into earthy Taurus on March 7, giving you emotional stability and support from loved ones concerning your ultimate goals. Time spent at home over the weekend could bring unexpected results, especially on March 9 involving friends and the signs Aquarius and Capricorn. By March 10, the Moon will be in the sign of Gemini and your 12th house. Although you will seek isolation and solitude, hard work and difficulties with changes are shown, especially regarding hospitals and behind-the-scenes activities. The signs Scorpio and Capricorn may apply.



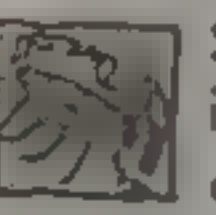
LEO (July 23-Aug 22): As your ruling Sun moves through the sign of Pisces and your 8th house of transformation, unseen inner changes will take place. Subconsciously motivated bad habits can be broken at this time and replaced with more positive behaviour, leading you closer toward your ultimate goal. Intense sexual and romantic activities are possible around March 11, along with obsessions and power struggles with lovers or children. The signs Scorpio and Aries could play a part. An erotic fantasy may become a reality.



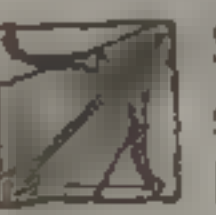
VIRGO (Aug 23-Sept 22): Your planetary ruler, Mercury, has just moved into the sign Pisces and your 7th house. Your focus will now become love relationships and business partnerships, but secret enemies may also emerge at this time. Romantic, artistic and recreational opportunities are shown around March 7, especially with the signs Scorpio or Aries. Good health is in your forecast from March 9 to 11, along with benefits from women and love relationships with people from work or the signs Taurus or Libra. Dream lovers and secret affairs are also possible.



LIBRA (Sept 23-Oct 22): Your planetary ruler, Venus, is continuing harmoniously through the sign of Aquarius and your 5th house. Sudden romantic encounters, recreational activities with friends and unusual circumstances surrounding children are all part of this week's forecast. Excessive partying, lack of direction and trouble with traveling on vacation are possible around March 9, along with less-than-perfect dating experiences with partners of different nationalities and the sign Sagittarius. Music, concerts, visual art, trips involving large bodies of water and secret love affairs are indicated after March 12. The sign Pisces or Sagittarius may apply.



SCORPIO (Oct 23-Nov 21): Try to stay strong and go with what you know. This isn't the time to sit around doubting yourself. Believe me: everyone else will be doing that for you. Your planetary ruler, Pluto, continues to receive difficult vibrations from Saturn. Daily challenges and problems with your boss, a parent and the signs Capricorn and Aquarius are shown. This is a time of hard lessons, so learn all that you can. Lukewarm romantic interludes are indicated around March 11, along with disappointing attempts at recreation and creativity. Children and the sign Leo may be involved.



SAGITTARIUS (Nov 22-Dec 21): Your planetary rulers, Jupiter and Neptune, are still quarreling, possibly keeping you isolated from the rest of the world. You may have trouble dealing with everyday responsibilities involving automobiles, universities and churches, and instead use fantasy, television, sleep and other escapist activities as a more appealing alternative. Unexpected calls from your mother and situations with friends under the sign of Cancer are both featured for March 9. Social, financial and romantic possibilities await you just after March 12, especially involving a Taurus or Libra. If something seems too good to be true, it is. The sign Pisces may apply.



CAPRICORN (Dec 22-Jan 20): You can't hold onto your old way of life anymore just because something is familiar doesn't make it good for you. Difficult changes involving work, health, education and faith are staring you in the face. Avoided issues will only keep you stagnant and unhappy. Power struggles in relationships could arise as you try to seize some empowerment in your life. Difficulties with the signs Scorpio and Aries are also shown. If you were born around December 22, subconscious realizations and unexpected opportunities may arise involving friends and the sign Aquarius.



AQUARIUS (Jan 21-Feb 18): Your planetary ruler, Uranus, will be in your sign for only a few more days. The rug was recently pulled out from under you, but you've hopefully landed onto better ground. When Uranus moves into misty Pisces on March 11, the occurrence of sudden personal changes will soon be replaced with enhanced spirituality and exciting new ways of earning an income. Temporary jobs, computer technology, independent contracting and working with friends or in isolation are shown. Dreams about money could turn into nightmares if you are frivolous with your cash.



PISCES (Feb 19-Mar 19): Good fortune is within your grasp if you can just learn to follow through with what you do. Your vivid imagination could sway you into following too many dreams and finishing nothing. Overindulgence, laziness, weight gain and mediocre job advancements are indicated, along with isolation, difficulties with foreigners and traveling. Financial, social, artistic and romantic improvements are shown after March 12, along with general benefits from women and the signs Taurus and Libra. If you were born around February 19, major unexpected changes and realizations are on their way. The signs Capricorn and Aquarius may apply. ☽

ARTS WEEKLY

Continued from previous page

HOME ICE Celebrations Dinner Theatre, 13103 Fort Rd (448-9339) • Conni Massing's modern-day spoof of *Lysistrata*, set in the not-too-distant future, about a hockey mom who convinces her friends to withhold sex from their husbands until they agree to ban violence from their children's hockey league • Until May 3

HOMEWARD BOUND See What's Happening Downtown

LET THEM EAT CAKE/LET THEM EAT MORE CAKE Third Space, 11516-103 St (471-1586) • A French Revolution-themed fundraiser for Northern Light Theatre, featuring door prizes, a variety of specially commissioned rum-soaked cakes and an array of severed heads served up on platters • Fri-Sat, Mar. 7-8 (8pm) • \$20 • Tickets available at TIX on the Square (420-1757)

MARVELOUS PARTY See What's Happening Downtown

ONE GOOD STORY, THAT ONE Kaasa Theatre, Jubilee Auditorium (435-8542) • Presented by Sound and Fury Theatre • Stewart Burdett, Jesse Gervais, Kelly Morin and Catherine Walsh star in Scott Sharplin's stage adaptation of the irreverent short stories of author Thomas King, which combine elements of aboriginal mythology with the sometimes harsh realities of modern native life • Mar. 12-22 • \$12/\$10 (senior/student) • Tickets available at TIX on the

Square (420-1757)

PRINCESS Azimuth Theatre Space, 11315-106 Ave (454-0583) • Presented by Panties Productions • Jocelyn Ahlf, Belinda Cornish, Celina Stachow and Dana Wylie (all of whom collaborated on the script) star in this satirical comedy that tells the story of Sleeping Beauty, Cinderella's daughter, Snow White's stepmother and a modern-day pop-music diva all yearning for something more fulfilling in their lives than fairytale happy endings • Mar. 14-23 (8pm); no evening performances on Mondays, pay-what-you-can matinees Mar. 15 and 23 (2pm); two-for-one tickets Sat, Mar. 15 and Tue, Mar. 18 (8pm) • \$15/\$12 (senior/student/Equity members) • Tickets available at Azimuth Theatre (454-0583), TIX on the Square (420-1757)

THE ROCK 'N' ROLL FALSETTOS Jubilations Dinner Theatre, Upper Level, Phase III, WEM (484-2424) • A musical spoof of Mafia movies and TV shows, in which a crime boss plans a massive meeting with his rival families to figure out how to carve up the prairies • Until Apr. 6

STOP KISS The Roxy, 10708-124 St (453-2440) • Presented by Kill Your Television • Caroline Livingstone and Beth Graham star in Diana Son's comedy/drama about two women—one a somewhat adrift traffic reporter, the other an idealistic teacher newly arrived in New York—who embark on a tentative lesbian romance, only to have their lives shattered by a brutal act of violence • Until Mar. 8, Tue-Sun (8pm), Sat mat two-for-one 2pm • \$16.05, \$12.84

student/senior/Equity • Tickets available at TIX on the Square (420-1757)

SURVIVAL: THE IMPROVISATION GAME See What's Happening Downtown

THEATRESPORTS New Varscona Theatre, 10329-83 Ave (448-0695) • Teams of improvisers create sketches on the spot based on audience suggestions, and have the results evaluated by a team of heartless judges • Every Friday (11pm)

THE UNEXPECTED MAN Varscona Theatre, 10329-83 Ave (434-5564, 420-1757) • Presented by Shadow Theatre • John Hudson directs Coralie Cairns and John Hudson in Art playwright Yazmina Reza's comic drama about a woman who finds herself sharing a train compartment with a famous novelist, prompting a furious internal debate as she wrestles with the question of whether or not to speak to him • Mar. 13-30 • Tue-Sat (8pm) with Sat/Sun matinees (2pm) • \$16/\$13 (students/seniors/Equity)/\$10 (Tuesdays); Sat evenings: Pay-What-You-Can; Fri, Mar. 14: Two-for-One Night • Tickets available at TIX on the Square

THE VAGINA MONOLOGUES Provincial Museum Theatre, 12845-102 St • Anna Beaumont, Shannon Tyler, Adriana Salvia and other prominent Edmonton women perform Eve Ensler's celebrated play. A benefit to raise funds for the Alberta Council of Women's Shelters • Sat, Mar. 8 (8pm) • \$37.50 • Tickets available at TIX on the Square (420-1757)

EVENTS WEEKLY

Fax your free listings to 426-2889 or e-mail them to listings@vue.ab.ca. Deadline is Friday at 3pm.

CLUBS/LECTURES

ALBERTA WILDERNESS ASSOCIATION Royal Glenora Club (283-2025) • Celebration with entertainment by a jazz band, and a presentation by Jasper author and naturalist Ben Gadd • Sat, Mar. 8 (6:30pm auction viewing; 7pm entertainment) • \$75 (phone for reservations)

CAPILANO LIBRARY 201 Capilano Mall, 98 Ave & 50 St (496-1802) • Every FRI (10am): Sounder sleep. Until Apr. 25. Pre-register

CITY PLANNING AND DEVELOPMENT DEPARTMENT • Riverbend Public Library, 460 Riverbend Rd (496-6055); Discuss the proposed adoption of the Neighbourhood Area Structure Plan within the Terwilliger Heights Servicing Concept Design Brief; Tue, Mar. 11 • Dovercourt Elementary School, 13910-122 Ave (496-6177); Northwest Edmonton proposed amendment to the Yellowhead Corridor Area Structure Plan; Wed, Mar. 12 (7pm)

CREDIT COUNSELLING Millwoods Library, 601 Millwoods Town Centre, 2331-66 St (496-1820) • Learn how to budget, presented by the Credit Counselling Services of Alberta • Mon, Mar. 10 (7pm)

COMMUNITY SHAMANIC DRUMMING CIRCLE See What's Happening Downtown

EDMONTON EPILEPSY ASSOCIATION (488-9600) • Epilepsy education forum • Thu, Mar. 6 (7-9pm) • Free, pre-register

GARDENING WITH PERENNIALS Idylwyld Library, 8310-88 Ave (496-1808) • Brenda Ruzicky • Thu, Mar. 6 (7pm) • Pre-register

GENEALOGY PRIMER Woodcroft Library (496-1830) • Presented by the Genealogical Society • Mon, Mar. 10 (7pm)

GLOBALIZATION AND ENVIRONMENTAL REGULATION: THE CASE OF THE PULP AND PAPER INDUSTRY U of A, Engineering Teaching Learning Centre 1-013 (492-5825) • Seminar presented by U of A law professor Dr. David Percy • Mar. 6

IS YOUR CHILD SAFE ON THE NET? Lessard Library, Lessard Shopping Centre, 6104-172 St (496-1871) • Learn about the websites children frequent and the safety issues associated with them • Thu, Mar. 6 (7pm) • Pre-register

A JOURNEY FROM DISPLACEMENT TO SETTLEMENT See What's Happening Downtown

LEARNING FROM POST-COLONIAL STUDIES: CRIMINAL TRIALS AS TEXTS Humanities Centre L3, U of A • History and Classics lecture by Professor John C. Weaver • Fri, Mar. 7 (12-1:30pm)

MAPPING THE JOURNEY Coast Terrace Inn (488-9497) • The 3rd Annual Keys to the Treasure Chest Conference for Autism and Asperger's Syndrome • Mar. 7-8

MINISTRY IN THE CHURCH: HISTORY

AND FUTURE Newman Theological College, 15611 St. Albert Trail (447-2993) • The Anthony Jordan Annual Lecture series presents speaker Father Thomas F. O'Meara

THE NORTHWEST PASSAGE, CANADA, AND THE UNITED STATES: ON A COLLISION COURSE IN TROUBLED WATERS Rm. 10-4, Tory Building, U of A Campus • Lecture presented by Morris Maduro, Department of Political Science, U of A • Mar. 13 (3:30pm)

OPPORTUNITIES UNLIMITED NETWORKING GROUP See What's Happening Downtown

PUBLIC SKATING • Rundle Park ponds, 113 Ave, 29 St (11am-10pm) • Hawrelak Park Lake, Groat Rd (11am-10pm) • Victoria Park oval, 122 St, River Valley Rd (10am-10pm) Closed to the public Tue, Thu (5:30-8:30pm); Wed (6-7pm) • Jackie Parker pond, 50 St, 44 Ave (11am-10pm) • Mill Woods Campus Park, 66 St, 23 Ave (11am-10pm) • Castle Downs, 155 Ave, 113A St, 8am-10pm • City Hall, 1 Sir Winston Churchill Sq (10am-10pm)

SEEDY SATURDAY King's University College, 9125-50 St (468-2796) • Presentations, authors and book signings; buy, sell or swap seeds • Sat, Mar. 8 (10am-3pm) • \$2

TAKING A STAND AGAINST GENETICALLY ENGINEERED WHEAT IN CANADA U of A Campus, Engineering Teaching and Learning Complex, Shell Room, 91 Ave and 116 St (1-800-387-7177, ext. 300) • Featured speakers include experts on agronomic concerns and international markets from Canada and the United States • Mar. 11 (7:30pm)

U OF A PHILOSOPHERS' CAFÉ Nina's Restaurant, 10139-124 St • *The Internet: Impact on Work and Leisure* with Wes Cooper, Professor of Philosophy and moderator Martin Tweedale, Professor of Philosophy • Sat, Mar. 8 (2-3:30pm) • Free

VEGETARIANS OF ALBERTA Queen Alexandra Hall, 10425 University Ave (469-1448) • Vegetarian cooking class • Sun, Mar. 9 (4pm) • Free, pre-register

WASKAHEGAN TRAIL ASSOCIATION (469-7948) • Guided cross country ski approx. 10 km at Gold Bar Park. Bring lunch and beverage • Sun, Mar. 9 (10am) • Free

WATER QUALITY, CLIMATE CHANGE, AND PACIFIC SALMON STOCKS: IT'S AS CLEAR AS MUD! U of A, Engineering Teaching Learning Centre 1-013 (492-5825) • Lecture presented by Dr. John Smol, professor of Biological Sciences, Queen's University • Thu, Mar. 13 (4:30pm)

WEST END TOASTMASTERS 10451-170 St, 2nd Fl, Boardroom (472-4911) • Learn to speak in public and small groups. Sharpen your listening skills. Acquire appropriate feedback techniques in a friendly environment

WHAT HAPPENED WHEN THERE WAS NO "LAST BEST WEST": FIRST PEOPLES, IRRIGATION, AND HENRY GEORGE Tory Breezeway 2, U of A • History and Classics lecture by Professor John C. Weaver • Thu,

Mar. 6 (3-4:30pm)

WORKING THE AIR LOOM: ON WRITING EIGHTEENTH-CENTURY FICTION U of A, Humanities Centre L-3 • the F.M. Salter Lectures on Language series presents a talk by author and English professor Greg Hollingshead • Mar. 13 (3:30pm)

QUEER LISTINGS

AGAPE Room 7-114, Education North Building, U of A • A sex-and-gender differences and schooling focus group in the Faculty of Education • Mar. 20, Apr. 17 (12-1pm)

AXIOS (454-8449) • A support group, local chapter of the international organization of Eastern Orthodox and Eastern Rite Catholic Gay and Lesbian Christians

BOOTS AND SADDLES See What's Happening Downtown

BUDDYS NITE CLUB 11725B Jasper Ave (488-6636) • Open 9-3 • Dancing, strip contests, go-go boys • Every MON: Free pool. DJs Arrow Chaser, Jeffy Pop, Code Red No membership needed

DIGNITY EDMONTON (482-6845) Support community for lesbian Catholics and friends

DOWN UNDER 12224 Jasper Ave (482-7960) • Steam bath

EDMONTON RAINBOW BUSINESS ASSOCIATION (422-6207) • An organization for gay men and lesbians in business and their non-gay friends to share business knowledge, learn, make friends and network in positive, proud space where being yourself is the norm

GAY AND LESBIAN COMMUNITY CENTRE OF EDMONTON (GLCC) See What's Happening Downtown

GAY MEN'S OUTREACH CREW (GMOC) See What's Happening Downtown

HIV NETWORK OF EDMONTON SOCIETY See What's Happening Downtown

ICARE See What's Happening Downtown

ILLUSIONS SOCIAL CLUB See What's Happening Downtown

LAMBDA CHRISTIAN COMMUNITY CHURCH Garneau United Church, 11148-84 Ave (474-0753) • Every SUN (7pm): Worship services. Serving the gay, lesbian, bisexual and transgendered community

LIVING POSITIVE www.connect.ab.ca/~livepos (488-5768) • Edmonton Persons Living with HIV Society. Peer-facilitated support groups, peer counselling. Daily drop-in

LUTHERANS CONCERNED www.lcna.org (426-0905) • A spiritual community which gathers monthly for sharing, friendship, individual support and a safe space for our own spiritual questions

METROPOLITAN COMMUNITY CHURCH OF EDMONTON (429-2321) • Weekly non-denominational church services

PFLAG See What's Happening Downtown

POLICE LIAISON COMMITTEE (421-2277/1-877-882-2011, ext. 2038) • Edmonton Police Service and the Gay and

SEE NEXT PAGE

Continued from previous page

Asian community

TIME TIMERS (426-7019) • Meetings every second Sunday of the month at 3pm. Social group for gay/bisexual men over 40 and their friends

ROOST See What's Happening

Downtown

SECRETS BAR AND GRILL See What's Happening Downtown

TRANSEXUAL/TRANSGENDER SUPPORT GROUP See What's Happening Downtown

WOODYS 11723 Jasper Ave (488-6557) • Open Sun-Thu 1-12; Fri Sat 1-3 • Gay nightclub. Every SUN-TUE (7-12am): Karaoke with Tizzy. Every WED: game show. Every FRI: free

pool. Every weekend: open stage, dance with DJ Arrow Chaser. No membership needed

YOUTH UNDERSTANDING YOUTH See What's Happening Downtown

SPECIAL EVENTS

BONNIE DOON SHOPPING CENTRE Promotions Court Stage (463-8979) • Half-price haircuts by Fantasy Salon, with pro-

ceeds going to the Cross Cancer Foundation • Sat, Mar. 15 (9am-5pm)

EDMONTON INTERNATIONAL FILM FESTIVAL Various venues in Old Strathcona and Downtown Edmonton (423-0844) • Mar. 7-15

EDMONTON PETROLEUM CLUB 11110-108 St • Design A to Z silent auction and dinner: Fundraising event presented by MADE, The Graphic Designers of Canada and The Works • Sat, Mar. 15 (6:30pm cock-

tails; 7pm dinner)

POLISH HALL 10960-104 St (433-6889) • Tartan Ball: Presented by the Edmonton Highland Dancing Association and the Big Rock Pipe Band • Sat, Mar. 8 (6pm cocktails) 7pm (dinner) • \$40/\$20 (children 11 and under) • Tickets available at Scottish Imports (433-6889)

YMCA (WILLIAM LUTSKY) (439-9622, 437-8479) • Jr. High St. Paddy's dance for youth • Fri, Mar. 14 (7-10pm)

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GALLERIES/MUSEUMS

ALBERTA CRAFT COUNCIL GALLERY 10186-106 St (488-6611, 4808-5900) • Open Mon-Sat 10am-5pm (closed all hols) • Main Gallery: **FLASHES OF GREATNESS:** Woodfired pottery from around the province • Until Apr. 5 • **Discovery Gallery:** Wood works by Mason Eyben • Mar. 8-Apr. 3

COMMERCE PLACE Central Rotunda • Open 9am-5pm • Group exhibit by the Western Lights Artists Group. Paintings by Roger D. Arndt, John Einerssen, Brent Meighon, Brent Lynch, and Murray Phillips • Soapstone carvings by Vance Theoret • Mar. 10-15 • Opening reception Wed, Mar. 12 (5-8pm)

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq (422-6223) • Open Tue-Wed and Fri 10:30am-5pm; Thu 10:30am-8pm; Sat, Sun 11am-5pm. Closed Mon • **TECHNI-COLOUR:** Artworks by Chris Cran, Clay Ellis, Geoffrey Hunter, Angela Leach, Chris Rogers, Arlene Stamp; Mar. 8-June 15 • **THROUGH THE LOOKING GLASS:** Artworks from the Gallery's collection that examine the various ways in which artists have examined and represented nature; Mar. 8-June 15 • **Kitchen Gallery: GLORY HILLS:** Artworks by John Maywood; Mar. 8-June 15 • **Children's Gallery: BECOME:** Created by Don Moar; until July; \$6/\$4 (senior/student)/\$2 (ages 6-12)/free (members, children ages 5 and under)

GIORDANO GALLERY Main Fl, Empire Building, 10080 Jasper Ave (429-5066) • Open Wed, Sat (12-4pm) or by appointment • Featuring artworks by Mark Lang and Marcia Perkins • Until Mar. 19

P.I.T.S. GALLERY 10154-102 St, (downstairs) • **LANDSCAPE: VARIATIONS ON A THEME:** Paintings by Carla Boschman • Mar. 6-9 (2pm-8pm) • Opening reception Mar. 6 (7pm)

SEGHERS STUDIO GALLERY 604A, 10030-107 St, Seventh Street Plaza, North

Tower (425-6885) • Open Tue-Thu 5:30-9pm or by appointment • Artworks by David Seghers, Robert von Eschen, Eric Butterworth, Jeff Collins, Pamela How (Vilsec), Neil McClelland and Jacqui Rohac

SNAP GALLERY 10137-104 St (423-1492) • Open Tue-Sat (12-5pm) • **SPIRITS OF THE BOREAL:** A totemic figure, made of handmade paper and various other artworks by artist Barbara Pankratz, based on recording the effects of time on her totemic figures in the boreal forest • Until Mar. 15

SPECTRUM ART GALLERY AND STUDIO 10867-96 St (424-8803) • Open daily 10am-6pm • Paintings by Christopher Lucas, Patricia Young, Bridgit Turner, Deanna Larson and David Phillips

STUDIO 321 Rice Howard Way, 10168-100A St • Open Sat 1-4pm; Sun 1-4pm • **THE FATHER-SON EXHIBIT:** Paintings by Marc and sculptures by Louis • Until Mar. 30

CLUBS/LECTURES

COMMUNITY SHAMANIC DRUMMING CIRCLE Sacred Heart Church, 10821-96 St (439-0631) • Every Friday

A JOURNEY FROM DISPLACEMENT TO SETTLEMENT Inn on 7th, 1001-107 St (421-0175) Conference presented by Changing Together: A Centre for Immigrant Women • Sat, Mar. 15 • \$50/\$25 (youth/senior; pre-register by Mar. 7)

OPPORTUNITIES UNLIMITED NETWORKING GROUP Edmonton Chamber of Commerce, 600, 10123-99 St, west door (426-4620) • Speaker Trevor Poapst presents *E-Business Basics*; Fri, Mar. 7 (6:45-8:30am); \$2 • Speaker Ric Rosborough presents *And Now for a School That's Completely Different*; Fri, Mar. 14 (6:45-8:30am); \$2

LITERARY

GRANT MACEWAN CITY CENTRE CAMPUS Rm. 7-348, 10800-104 Ave (497-

5364) • Reading by poet Dianne Hicks Morrow • Mon, Mar. 10 (11am-noon)

HENRY ROLLINS Winspear Centre (428-1414) • A spoken-word performance by the punk musician, poet and author Henry Rollins • Mon, Mar. 10 (7pm door, 8pm show) • \$22.50 and \$26.50 • Tickets available at Winspear box office (reserved seating)

NAKED CYBER CAFE 10354 Jasper Ave (437-5014) • Poets against the war: Poetry open stage with hosts Michael Amirault and Fill the Cowboy Poet • Wed, Mar. 12 (8pm)

QUEER LISTINGS

BOOTS AND SADDLES 10242-106 St • Large tavern with pool tables, restaurant, shows. Members only

GAY AND LESBIAN COMMUNITY CENTRE OF EDMONTON (GLCCE) Suite 45, 9916-106 St (488-3234) • Open Mon-Fri, 1:30-5:30pm, 7-10pm • Support groups, library, youth group and discussion nights

GAY MEN'S OUTREACH CREW (GMOG) 45, 9912-106 St (488-0564) • Peer education initiative for gay/bisexual men that works toward preventing the spread of HIV by improving self-esteem

HIV NETWORK OF EDMONTON SOCIETY 600, 10550-102 St (488-5742) • Support services for people affected with HIV/AIDS, info line, counseling, referrals, support groups, preventive education programs, resource centre, speakers bureau, Gay Men's Outreach Crew (GMOG), advocacy and public awareness

ICARE 702A, 10242-105 St (448-1768) • www.icarealberta.org • The Interfaith Centre for AIDS/HIV Resources and Education (formerly Interfaith Association on AIDS) provides spiritual support and connections for those affected by HIV/AIDS

ILLUSIONS SOCIAL CLUB GLCCE, Suite 45, 9912-106 St • Meetings every second Thursday each month

PFLAG GLCCE, Suite 45, 9912-106 St (462-5958) • Meetings every third Tuesday of the month at 7:30pm • Support/education for parents, families and friends of lesbians/gays/bisexuals/transgenders

THE ROOST 10345-104 St (426-3150) • Open Mon-Sat 4pm-3am; Sun 8pm-3am • Nightclub: disco upstairs, western downstairs • TUE: Wild and Wet Contest, DJ Left. WED: Amateur Strip w/Weena Luv, Sticky Vicky, DJ Alvaro. THU: Charity Show. Different show every week, DJ Jazzy. FRI: Upstairs: Twisted Fruit w/DJs Sweetz, Tripswitch, Alvaro. Downstairs: DJ Jazzy, female stripper. SAT: Upstairs: DJ Jazzy. Downstairs: XTC. SUN: Betty Ford Hangover Clinic Show, DJ Jazzy

SECRETS BAR AND GRILL 10249-107 St (990-1818) • Lesbian and gay bar/restaurant

TRANSEXUAL/TRANSGENDER SUPPORT GROUP GLCCE, Suite 45, 9912-106 St (488-3234) • Meetings every fourth Tuesday of the month at 7pm • Information and mutual support for transgendered people in an open, friendly and safe environment. Open to transsexuals, transvestites, cross-dressers, drag queens/kings

YOUTH UNDERSTANDING YOUTH Gay and Lesbian Community Centre of Edmonton (GLCCE), 45, 9912-106 St (488-3234) • www.yuyouth.tripod.com/yuy • Every Sat (7-9pm) • A facilitated social/support group for lesbian, gay, bisexual, transgendered, straight and questioning youth under the age of 25

SPECIAL EVENTS

EDMONTON INTERNATIONAL FILM FESTIVAL Various venues in Old Strathcona and Downtown Edmonton (423-0844) • Mar. 7-15 • Festival passes available; single tickets available at each theatre box office 30 mins prior to program start times

THEATRE

EINSTEIN'S GIFT Maclab Theatre, The Citadel, 9828-101A Ave (425-1820/420-1757) • Michael Spencer-Davis, Julien Arnold and Stephanie Wolfe star in Vern Thiessen's historical drama about Nobel Prize-winning Jewish scientist Fritz Haber, his friendship with Albert Einstein and his determination to survive in the rising Nazi regime • Until Mar. 16, Tue-Sun 8pm; Sun matinees 2pm • \$24-\$52; rush seats 50% off regular adult tickets one hour before performance • Tickets available at Citadel box office, TIX on the Square

HOMEWARD BOUND Shocter Theatre, The Citadel (425-2180/420-1757) • Tom Wood directs Paul Cowling, Ian Alexandra Smith, Carolyn Hetherington and David McNally star in this revival of Canadian playwright Elliot Hayes's 1994 domestic comedy about a suburban family whose plans for a peaceful Sunday dinner are turned upside-down by bickering, drunkenness and a series of shocking personal revelations • Mar. 15-Apr. 6 • Tue-Sun 8pm; 2pm matinees Sunday • \$24-\$52, \$69 opening Night (Thu, Mar. 20, 8pm) • Tickets available at TIX on the Square; rush seats available at 50% off regular adult ticket price one hour before each performance

MARVELOUS PARTY 3rd Fl, Edmonton Centre East (463-4237) • Presented by Jagged Edge Theatre • Briana Buckmaster, Hansi Klemm and Andrew McCreedy star in this lively revue saluting the music of celebrated British playwright, composer, lyricist and wit Noel Coward • Mar. 11-29, Tues-Fri (12:10pm), Sat (8pm) • \$8/\$7 (senior); \$4 double Toonie Tuesdays • Tickets available at TIX on the Square (420-1757), Jagged Edge Theatre (phone Jagged)

SURVIVAL: THE IMPROVISATION GAME Jagged Edge Theatre, 3rd Floor, City Centre East (479-0323) • Every Friday • \$5

For more information: www.edmontondowntown.com

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artist to artist

Coro Canada: auditions for professional-level singers on Apr. 25-28. Ph David Garber, 420-107 for info. na0306

Now! The Works Art & Design Festival venues open to artists, craftspersons and entrepreneurs • www.theworks.ab.ca or ph 426-2122. Deadline: Mar. 31, 2003. na0306

Auditions for student short film. males 20-30 on Thu, Mar. 13. e-m by Wed for info BURB@TELUSPLANET.NET na0306

artist to artist

Alberta Foundation for the Arts invites artists to submit slides for possible purchase by Apr. 1. Download applications form www.cd.gov.ab.ca or call (780) 427-9968 (310-0000 toll-free). na0220

Dancers required to fill contract an apprentice positions at Vinok Worlddance. Free training period provided. Tours include Canada and US Call Doyle 454-3739 na0220

Artshab: 2 units for rent available Apr. 1. The live/work space is \$500, the studio is \$300. Can be rented as individual units or attached. For info, go to www.artshab.com or call 428-ARTS. na0220

Vancouver Academy of Dramatic Arts accepting applications R/T 6-month program Starts March 24/03 1-866-231-8232 www.vadastudios.com na0220

Jagged Edge Theatre (463-4237) is looking for scripts for their 2003-04 season. Submit script to: Jagged Edge Theatre, PO Box 94, 329 City Centre East, Edmonton, AB, T5J 2Z2. na0219

artist to artist

Breosaght's Blaed Theatrics, will be holding General Auditions for upcoming projects on Mar. 1-2. Looking for adult female and male, Non-Equity, actor/singers. All backgrounds and ethnicities. To schedule audition time, call David @ 479-1028 na0219

Alberta Native actors: Free website. Promotional offer. Creative Elementz will do your web site for free (first come, first served). Contact starr & "dee" (780) 479-0084 www.creative-elementz.com na0220

Harcourt House seeks proposals for Artist in Residence Program, Sept. 1, 2003-Aug. 31, 2004. Open to artists who are Canadian residents working in any visual art media. Deadline: May 31, 2003. For info Ph Christal (780) 426-4180 na0227

ART Instructors Needed: Harcourt House is looking for qualified art instructors (BA or BFA in Visual Art/Design/Education) w/teaching experience. For info ph 426-4180 na0227

Harcourt House seeks Board Members for a two-year term starting in April 2003. Forward a letter of intent and/or a CV to: Christal Phylak, Executive Director, Ph 426-4180 na0227

Singer/songwriter looking for band for rock project Cody (780) 975-2719 na0227

Established metal band Aftertaste seeks experienced, dedicated bass player. Gear, transportation a must. Ph Barrett (780) 721-9134/Doug (780) 454-2629. na0306

musicians

Singer/songwriter seeking cello/violin/acoustic bass to roll out sound for stage alternative/folk Nirvana/Bob Dylan/Simon and Garfunkle. Ph Mike 968-2705 na0227

MUSICIANS WANTED: Booking Agency looking for musicians to join roster. Pro/bio/demo/rd to Box 68029, 162 Bonnie Doon Mall, EDM T6C 4N6. Incl. name, address, tel. na0227 (2wks)

Reagan's Cousin (top 40/rock covers) looking to fill immediate void for talented lead guitarist w/vocals. Lots of gigs booked. Luc 991-2506 reagancousin@hotmail.com na0227

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Tribute Show needs Keys or Bass, 19+ meals, room & transportation supplied! good pay \$\$\$ min. rd work Anthony 471-1785 na0227

Near Zero seeks highly motivated guitarist. Must be creative, very dedicated and have a positive attitude, Recording/touring. Ryan (306) 825-5363 na0220

musicians

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We are inviting all bands and independent artists to help us MAKE A SCENE by taking part in the 12th Annual NewMusicWest Festival and Conference - May 21-25 in Vancouver. Info: www.newmusicwest.com/pr/jan302003.htm BAND REGISTRATION DEADLINE EXTENSION to Mar. 21st! na0216

Established classic rock band (the Tomatoes) seeks sax and/or trombone for upcoming gig at West Edmonton Music Society. Just for fun Marcel @ 460-0557. na0216

DEAD Jesus is currently trying out new bassists. Have to be committed and musician minded with experience. Touring and recording, plays this summer. Phone Evbil Glen 905-8722. na0216

volunteers

The Edmonton Art Gallery is seeking volunteers to help with Bingos, Dinner provided and other benefits. Call 422-6223, ext. 235 na0306

SEE NEXT PAGE



alt sex column

By ANDREA NEMERSON

The girl moist likely to succeed

Dear Andrea:

I read your answer to the question from "Burning Love" about painful intercourse and I realized that the symptoms sounded a lot like something an ex-girlfriend of mine had, called vestibulitis. The only thing the docs had to say was that it was stress-related. So we figured out how to make her life less stressful and we stopped having intercourse and about a year later the pain was gone.

I just have to say that if a young woman needs artificial lubrication she is either not excited enough or she is ill in some way. Of course some women lubricate more and some less but if she's excited enough it's always enough. So instead of plugging for lube plug for more and better foreplay.

Love, Tsk, Tsk

Dear Tsk:

"If she's excited it's always enough?" Yeah, no. Sorry. Sometimes it's enough, sometimes it isn't, sometimes it's enough for some acts (or some partners) but not for others. It depends. And who do you think is buying all that lube? Only older women, women with lousy lovers and lazy guys looking to

get out of a little work? You can't think that. The only explanation for saying it is that you weren't thinking at all.

The vestibule (it sounds so friendly, like there ought to be a welcome mat) is the lower part of the opening to the vagina—the floor. An "itis" is any old inflammation. So vestibulitis merely means "inflammation of the vestibule," and it isn't stress-related, particularly, except in the way that any inflammation or infection can be said to be stress-related. Reducing stress may have helped your girlfriend to heal (time and not having intercourse almost certainly did), but we don't know what caused it in the first place. Nobody does, although there is plenty of research into this and other female troubles these days, so eventually we will.

I'm not crazy about the word "foreplay" (what's it "fore" to?), but you can hardly accuse me of not recommending it anyway: "If you're not getting wet, maybe you need more kissing, stroking, fingering or licking before you try to put anything in," I said. What's that, chopped liver?

Love, Andrea

Dear Andrea!

It's kind of stupid but I'm 15 and I'm not exactly sure what oral sex or lube jobs are. I'm kind of embarrassed to ask my friends.

Love, Up a Tree

Dear Tree:

I wouldn't want to ask your friends either. Not only would they smirk at me and call me whatever it is they're calling nerdy girls these days, but they'd also misinform me. See, "oral sex" is a sex thing. Broadly defined, it means stimulating your partner's genitals with your mouth, which is generally more fun and less work than the

stuffy language makes it sound. What your friends mean when they say "oral sex," is either a blowjob (taking a penis in your mouth and sucking and moving mouth and tongue around so it feels good) or cunnilingus (licking or sucking the outside parts of a woman's genitals—the vulva—so it feels good).

A "lube job," however, is a car thing that only sounds like a sex thing. You bring your car in for a change of oil and a lube job. Um, don't you? I admit I know a lot more about sex than I do about cars, but still. A Lube Job is also a sort of fancy, probably disgusting drink with Bailey's Irish Cream, but you really are too young for that.

Love, Andrea

Dear Andrea:

My boyfriend and I have been having sex. It was really good! But now he doesn't like to have sex with me because my wetness doesn't last down there for a long time. This is huge problem! I thought that maybe he wasn't pleasuring me right... but I don't know what to do! So please help fast... so I can make our sex better!

Love, Help Now!

Dear Now!:

Get some lube! Many women dry out after a time, and all women will dry out if things go on long enough! That's what store-bought lube is for! Buy some! And then talk to your boyfriend about being so quick to blame you when things don't go exactly his way, and about giving up so easily! That sucks!

Love, Andrea @

Andrea Nemerson writes and teaches in San Francisco. You can reach her at andrea@altsexcolumn.com.

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VW0306 (1wk)

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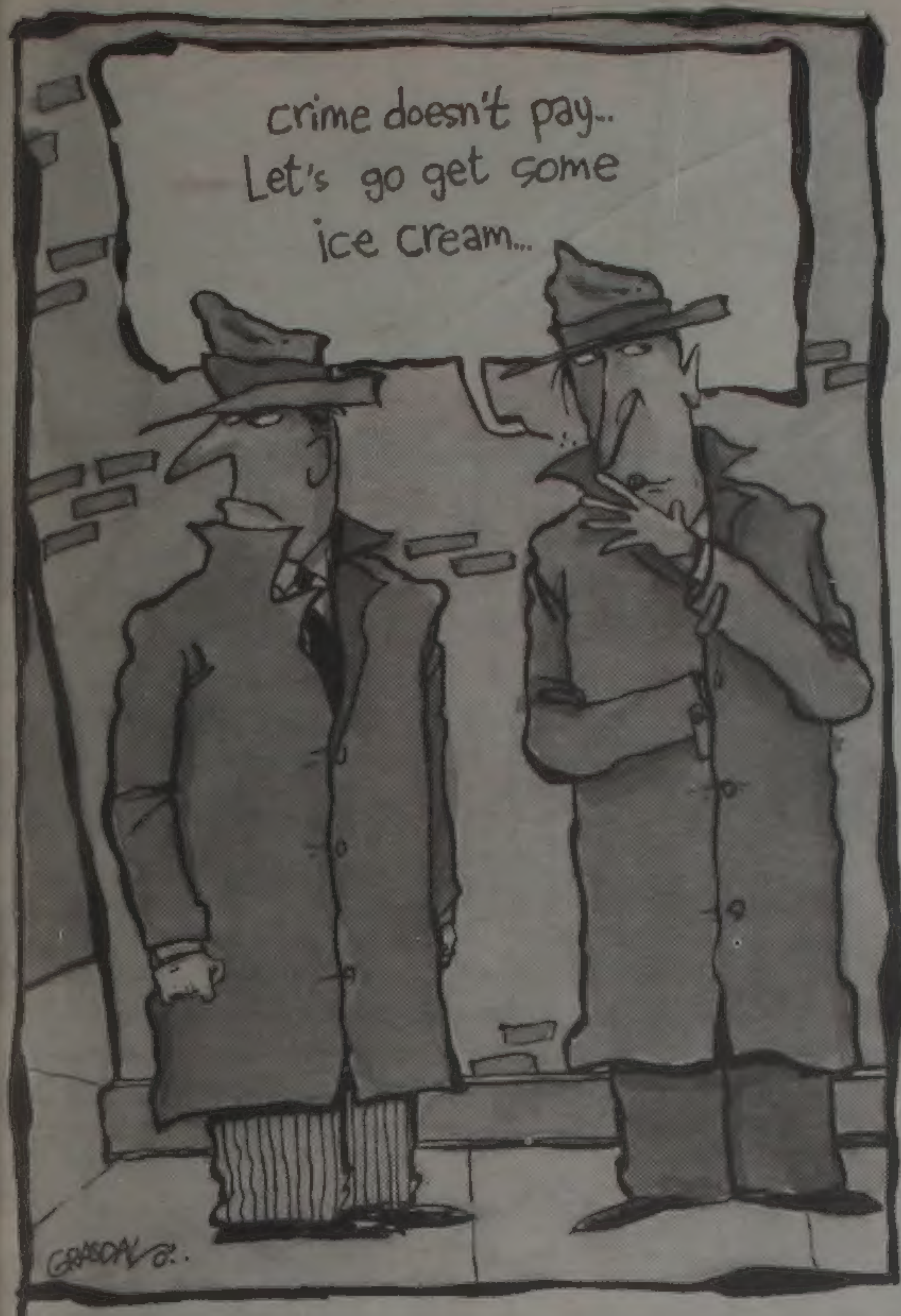


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